DEAD PRESIDENTS

BY

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FADE IN:

As the credits roll, details of various United States paper currency. Twenty Dollar bills and upwards are detailed copiously by the camera. As Jimi Hendrix's electrified and psychadelic version of "THE STAR SPANGLED BANNER" plays, cut to a sequence of CLOSE-UPs of the different presidents pictured on the various denominations of bills. CLOSE ON legend on bill that reads; "IN GOD WE TRUST". Now different sections of the bills are burning in SLOW-MOTION. As the credits continue to roll, we are at the height of the Hendrix rendition, his guitar reaching notes in the song that it's author, Francis Scott Key, never imagined possible. Now the bills are turning to crumpling ashes as the last of the credits go by...

DISSOLVE TO:

1 EXT. NORTHEAST BRONX STREETS - DAY 1

TITLE: NORTHEAST BRONX, 1968, across the bottom of the screen.

SEPIA TONE(Unless otherwise stated) It is a torridly hot summer day. A commercial area with various grocery stores, fish markets, jewelry stores. This is Boston Road. People are shopping, pulling their grocery carts along. Ladies, black, Jewish, Italian, stop to talk. A bunch of boys, black and white, chase giggling girls with water filled-balloons.

INTO FRAME: ANTHONY CURTIS. He is a strapping, brown-skinned seventeen year old with handsome features. Beads of sweat pop from his forehead. He wipes the sweat off and walks down the street. His hair is cut in the short "Caesar" haircut that brothers wore at the time. He wears a softball shirt with "BRUINS" written across the front, along with blue jeans and a pair of "CHUCK TAYLOR, CONVERSE ALL STARS" sneakers. Various people stop him along the way, all of them giving him small slips of paper and cash as he makes his way down the street. MR. WARREN a black man in a chauffer's outfit stops Anthony. He gives Anthony a slip of paper and cash.

MR. WARREN
You tell that Kirby 645 straight. I'll be there this evenin' to collect my money.

Anthony smiles and walks on. MRS. BARTON stops him. She is a woman of about thirty.

(CONTINUED)

1 CONTINUED: 1

MRS. BARTON
(As she hands him money and a slip of paper)
You brought me luck the other day. Ten of that's for you.

She kisses him on the cheek and walks on.

Anthony is now in front of a storefront with a sign above it that reads "KIRBY'S BILLIARDS AND BAR ROOM."

CUT TO:

2 INT. KIRBY'S BILLIARDS AND BAR ROOM - DAY 2

BOOKER T. & THE M.G.'s "GREEN ONIONS" is blasting from the jukebox. It is a small pool room, with only five pool tables. As Anthony enters, from his POV, looking toward the back of the pool hall, KIRBY is seen coming from out of another room way in the back. A little cot can be seen in the room as Kirby closes the door behind him. KIRBY is a black man in his mid to late thirties. His head is shaved and he walks with a limp. Kirby is the chain-smoking owner of the pool hall. Presently, an unlit cigarette dangles from his lip.

KIRBY
Hey, Kid.

ANTHONY
Hey, Kirby.

Anthony hands Kirby money and slips of paper. Kirby puts them on the bar. He then takes out a lighter and lights his cigarette.

KIRBY
Thought you had a softball game today?

ANTHONY
Later.

CUT TO:

3 INT. POOL HALL - LATER 3

While Kirby is sitting reading the paper, Anthony shoots pool. ANGLE ON Anthony aiming for a trick shot. He's studying closely. Sweat dripping from his forehead.

(CONTINUED)

3 CONTINUED: 3

He's about to shoot and...

KIRBY
SHIT!

Anthony shoots but misses becauses of Kirby's distraction.

ANTHONY
Aw, man!

Kirby looks up from his paper.

KIRBY
Sons of bitches down South. Talkin' 'bout they don't want what's happenin' in the North to happen down there. Crackers got the nerve to say we want somethin' for nothin'. Now you tell me, what a Negro gotta do? We got blood in this land from slaves. We been to war and spilled our blood. Shit, I been to war...I spilled blood...

For the first time Anthony looks up from the pool table.

COWBOY, a stocky bow-legged young black man of twenty-four comes into the poolhall.

ANTHONY
You been to war, Kirby?

Cowboy goes over to the jukebox and puts in coins.

KIRBY
Korea, Youngblood, Korea. That's why I got this plastic leg. Left my real one over there.

Korea doesn't seem to mean much to Anthony. He goes back to his pool.

The Drifters "UP ON THE ROOF" begins to blast from the jukebox. Cowboy comes on over to the table.

ANGLE ON Anthony aiming. He shoots.

ANGLE ON Cowboys hand catching the cue ball.

COWBOY
What your little narrow ass doin' in here?

(CONTINUED)

3 CONTINUED: 2 3

KIRBY
Leave the boy alone and let 'im shoot.

COWBOY
He too young to be in here.

KIRBY
He can outshoot you.

COWBOY
I know you outta your mind.

KIRBY
Put your money where your mouth is.

CUT TO:

Cowboy and Anthony are playing. Anthony is cleaning up the table as a pissed off Cowboy looks on.

ANGLE ON Kirby smiling widely.

Cowboy looks at him.

KIRBY
You got my two dollars?

COWBOY
Game ain't over yet.

Anthony misses his shot.

KIRBY
You got your chance....Better take it.

Cowboy prances around the table trying to figure out his next shot. NICKY, a friendly and jolly-faced Italian in his mid-thirties comes in.

NICKY
Hey.

KIRBY
Hey.

They immediately go to the back of the room to do business. Kirby turns around and looks after Cowboy.

KIRBY(CONT'D)
Now don't you run outta here without payin' me after this boy whip ya.

(CONTINUED)

3 CONTINUED: 3 3

Cowboy has found the shot he wants. Sam Cooke's "CHAIN GANG" is blasting from the box.

CUT TO:

Kirby and Nicky at a pool table in the back. Kirby has spread out a lot of cash. Nicky smiles and picks it up. Kirby gives Nicky a notepad with numbers on it.

CUT TO:

XCU: of a drop of sweat on the ball of Cowboy's nose.

Camera pulls back to reveal Cowboy concentrating on his shot. As the droplet slips slowly off of his nose, Cowboy shoots and misses his shot. Cowboy looks up and sees a smiling Anthony. Anthony takes his shot and the game is over. Cowboy throws down money.

COWBOY
Give that to Kirby.

Anthony picks up the money.

ANTHONY
Where my money?

COWBOY
Man, fuck you.

ANTHONY
But you bet me.

Cowboy starts to walk out.

ANTHONY(CONT'D)
I'm a let everybody know you a welcher!

Cowboy turns quickly on his heels.

ANTHONY(CONT'D)
That's right...you a jive-ass welcher!

Cowboy leaps on Anthony and they fall on top of the pool table. Cowboy straddles him, pool balls going every which way. Now Cowboy begins pummeling punches about Anthony's head.

COWBOY
Who you think you talkin' to, huh?

(CONTINUED)

3 CONTINUED: 4 3

He starts to punch him again, but Kirby and Nicky come into the frame and pull him off. They drag Cowboy toward the door.

NICKY
Should break his legs for beatin' up on a kid.

Cowboy is struggling as they throw him out the door and onto the sidewalk.

KIRBY
Don't you bring your ass back in here less you come correct.

Kirby and Nick come back over to the table and help Anthony up.

KIRBY
You all right, Youngblood?

Except for a slightly swollen lip, the dazed Anthony seems to be fine.

KIRBY(CONT'D)
(Laughs)
Yeah, you all right.

CUT TO:

4 EXT. PRODUCE STORE - DAY 4

A Produce store with a fruit and vegetable stand outside. Suddenly one of the sections holding produce blows up from the force of M80 fireworks.

CUT TO:

5 INT. BACK OF KIRBY'S POOL HALL - DAY 5

Anthony is shooting pool as he hears the sudden, loud explosion. Anthony rushes to the door.

ANGLE ON Anthony at the door to the pool hall.

INTO FRAME behind Anthony comes Kirby.

From Anthony and Kirby's POV the outside of the vegetable stand across the street. Part of the stand holding various vegetables has fallen. Carrots, potatoes, etc...are rolling all over the sidewalk.

(CONTINUED)

5 CONTINUED: 5

Powder burn marks can be seen on the side of the stand, as well as a chunk of wood blown away by the M80.

ANGLE ON JOSE (JOE) MATOS, a wiry Puerto Rican kid of sixteen as he tries to dodge the baseball bat of the Vegetable stand owner, Mr. Gianetti.

MR. GIANETTI
You wanna blow things up? I'm a hit your head and blow it up.

Mr. Gianetti swings.

ANTHONY
Watch it, Joe...

Joe has already dodged, and now he is up the street, running and laughing. Waving at Anthony as he runs.

ANGLE ON Anthony waving back. But Joe doesn't see it.

KIRBY
That damn Jose playing with firecrackers.

ANTHONY
A M80.

KIRBY
He better watch out fuckin' with Gianetti. Them Italians'll put a contract on his little Puerto Rican ass. Come on in the back.

CUT TO:

6 INT. KIRBY'S BACK ROOM. 6

A table with a single one bulbed lamp hanging over it. The light shines over the table. The rest of the room is dark, although Kirby's cot can be seen in the background. As they stand there, Kirby looks across the table at Anthony.

KIRBY
You doin' all right, Kid?

ANTHONY
Yeah.

KIRBY
You do a real good job for me with the numbers.

(CONTINUED)

6 CONTINUED: 6

ANTHONY
Thanks.

KIRBY
But you gotta be cool...don't let your moms and pops find out....

He hands Anthony some money.

KIRBY(CONT'D)
That's yours.

Anthony begins to count it.

ANTHONY
Thanks!

KIRBY
Nothin' to thank me for, you earned it.

Kirby looks over Anthony as he counts the money.

KIRBY
Hey, Kid, I want you to make a run with me?

CUT TO:

7 INT. KIRBY'S CAR - NIGHT 7

Kirby drives his Oldsmobile, Ninety-Eight while he and Anthony talk.

ANTHONY
Where we goin'?

KIRBY
I told you, a little run...

Kirby lights a cigarette hanging from his lip...

Anthony watches him.

KIRBY(CONT'D)
You wanna drive, Kid?

ANTHONY
I don't know...ain't got my license yet.

(CONTINUED)

7 CONTINUED: 7

KIRBY
Fuck that! Do you wanna drive, Nigger?

Anthony laughs.

ANTHONY
Yeah.

CUT TO:

8 INT. KIRBY'S CAR - NIGHT 8

Anthony is driving through the South Bronx while Kirby sits and smokes. It is an area different from the private homes of their own area. They pass mostly tenements and a few projects along the way.

KIRBY
Pull over here.

Anthony pulls over in front of a rib shack.

KIRBY(CONT'D)
Keep the motor runnin', I'll just be a minute.

Kirby gets out the car and walks towards the rib shack.

ANGLE ON Anthony turning on the radio.

Sam and Dave's "I TAKE WHAT I WANT" is playing on the radio and plays through out the scene. Anthony sits back and gets into the music.

A commotion is heard. Voices coming from the Rib Shack. Anthony turns and looks towards the store.

ANGLE ON Kirby coming through the window with SPYDER. a tall, slender, light-complexioned black man. They crash to the sidewalk. Kirby is on top of him. They roll on the ground.

ANGLE ON Anthony not quite knowing what to do.

Kirby and Spyder tussling. Kirby pushes off Spyder, stands up and begins to kick and stomp him.

SPYDER
Come on, Man....Come on...

(CONTINUED)

8 CONTINUED: 8

KIRBY
I told you I wanted my motherfuckin' money! Didn't I?

PEACHES, a woman of about 25, Spyder's woman, comes out of the rib shack. She is brandishing a NICKLE PLATED, PEARL HANDLE, SNUB-NOSE THIRTY-EIGHT.

ANTHONY
She's got a gun!!!

Kirby turns and sees Peaches coming at him.

KIRBY
(Fearless of her and the gun)
What the fuck you think you doin'?

PEACHES
You get up offa Spyder...

She draws closer with the gun,

KIRBY
(Smiling)
You got more heart that your punk-ass ol' man...

As she gets closer and relaxes, Kirby snatches the gun from her. He throws a straight right hand punch to her chin, sending her falling to the ground.

ANGLE ON Spyder. He has grabbed Kirby's bad leg. Kirby is struggling. Finally, he pulls away.

KIRBY(CONT'D)
Motherfucker.

ANGLE ON Kirby standing there with one leg.

ANGLE ON Spyder on the ground holding on to Kirby's artificial limb. It is an apparatus designed to replace the limb knee to foot.

Kirby limps to Spyder and puts the gun to his head.

KIRBY(CONT'D)
I want my money.

CUT TO:

Kirby hopping to the car, with his leg under one arm, while he has a hand full of cash in the other. He gets in the car. Sam Cooke's "ANOTHER SATURDAY NIGHT" is playing.

(CONTINUED)

8 CONTINUED: 2 8

KIRBY
Floor the motherfucker!!!

A nervous Anthony does so.

ANGLE ON Kirby's Nintey-Eight zooming through the South Bronx Streets.

CUT TO:

9 EXT. KIRBY'S CAR - NIGHT 9

The car zooming on the BRUCKNER BOULEVARD EXPRESSWAY.

KIRBY(O.S.)
Slow this motherfucker down. You want the cops on our asses.

CUT TO:

10 INT. KIRBY'S CAR - NIGHT 10

As Anthony drives nervously, as Kirby puts the 38 he took from Pearl between them and begins counting money.

KIRBY
All right!

He looks over at Anthony. Kirby stuffs some bills into Anthony's shirt.

ANGLE ON Anthony marveling at the 38 pistol on the seat.

KIRBY(CONT'D)
You did good, Kid. You almost as good a getaway driver as me.

ANTHONY
You're a getaway driver?

KIRBY
Been known to be so upon occasion.

Kirby looks down at Anthony's crotch.

ANTHONY
What you lookin' at?

KIRBY
See if you pissed in your pants.

Kirby laughs, then he begins feeling around in his pockets.

(CONTINUED)

10 CONTINUED: 10

KIRBY(CONT'D)
Son of a bitch!

ANTHONY
What?

KIRBY
I should go back and kill that bastard.

ANTHONY
What's wrong?

KIRBY
Motherfucker made me lose a whole pack of cigarettes.

Anthony starts cracking up.

KIRBY(CONT'D)
Shit ain't funny. Get off up here.

CUT TO:

11 EXT. BRUCKNER EXPRWY - NIGHT 11

ABOVE ANGLE Kirby's car pulling off the expressway. Anthony's laughter is heard.

KIRBY(O.S.)
That shit funny to you, huh? I'm a make you buy me a motherfuckin' carton.

Anthony is still laughing. Finally, Kirby is heard laughing.

CUT TO:

12 EXT. NORTH BRONX STREETS - NIGHT 12

ANGLE ON Anthony dropping milk and orange juice into a metal crate that says milk. He was a Navy Peacoat. The weather has changed. It is WINTER. He also takes out the empty bottles and put them back into his basket. PULL BACK to reveal that Anthony is on someone's porch. He goes to the house next door and does the same thing. Then to another.

(CONTINUED)

12 CONTINUED: 12

The two baskets Anthony carries with him are now full of empty milk bottles. He heads for the truck. Jose and SKIP LEE, a tough-looking black kid of 17, are just getting back to the truck also. They climb in. The truck pulls off.

13 INT. MILK TRUCK - NIGHT 13

The truck moves along. Anthony, Jose, and Skip sit in the back of the truck surrounded by crates of milk and orange juice.

SKIP
Juanita give you some of that poon tang yet?

ANTHONY
Man, get outta here.

SKIP
I'm just askin'....Fine as she is, you supposed to be gettin' some of them drawers.

JOSE
Soon we be outta school...we be gettin' all the drawers we want.

SKIP
Shit, I get all the pussy I want now.

JOSE
Can't wait...graduation can't get here fast enough....That's all I want is that piece of paper. Then I can get me a job and move out.

SKIP
You still goin' to City College in September?

ANTHONY
I don't know?

SKIP
What?

ANTHONY
I don't know if I'm ready for college....I wanna live a little. Maybe travel.

(CONTINUED)

13 CONTINUED: 13

SKIP
Oh, yeah, you sound like you rich or something. Man, you don't get your ass in college and Uncle Sam gonna grab your ass just like they gonna grab Jose's.

JOSE
Nobody grabbin' me.

SKIP
You a 1A, one way ticket to Viet Nam motherfucker if I ever saw one. Less you go to college...then they might give you a chance...

JOSE
Fuck college.

SKIP
Then fuck you. That's why I'm goin' to Hunter college.

ANTHONY
I had enough school.

SKIP
I'm tellin' you, they will send your black ass right to the Ho-fucking-Chi Minh trail if you don't get your ass in college.

ANTHONY
So what's wrong with fighting for your country? My Dad was in Korea. Kirby too.

ANGLE ON Jose and Skip..

SKIP
Like Muhammad Ali say, them Viet Cong ain't done nothin' to me. Fuck this white man's war.

ANTHONY
I wanna do somethin' different. Adventure.

JOSE
Adventure? Fuck that, I ain't dodgin' bullets for nobody but Jose.

Jose and Skip slap fives on this.

(CONTINUED)

13 CONTINUED: 2 13

SKIP
Look, man, it's a white man's war, but it's the black man and the yellow man who are fightin' it and killin' each other.

ANTHONY
You readin' too much "Muhammad Speaks"

SKIP
Yeah, well you need to read it before you go off fightin' some dumb war.

ANTHONY
Man, I just wanna do somethin' exciting...I don't wanna go to college yet...don't want any old job...but I wanna do somethin', somethin'....

JOSE
Somethin' what?

ANTHONY
Different.

SKIP
Yeah, well, gettin' your head blown off is different.

Jose and Skip laugh. After a beat, Anthony does too.

14 EXT. NORTH EAST BRONX STREETS - DAWN 14

The milk truck stops. Anthony gets out the back. He has a basket with four bottles of milk.

ANTHONY
See y'all in school.

The truck pulls off. Anthony stands in front of a row of connected private houses on a tree-line street. He goes up the steps and onto the porch of one of the houses. He opens the metal milk crate and is about to put a bottle of milk in when the screen door opens, and out pops DELILAH BENSON, dark chocolatey skin, kinky unkempt hair. Very African features that are some where in the limbo between adolescence and young womanhood.. Her glasses are on the edge of her nose, and she holds a book in her hand. She is covered up by a robe.

(CONTINUED)

14 CONTINUED: 14

DELILAH
Heard your truck.

ANTHONY
Seems like you do every morning.

DELILAH
Mornings the best time to study.

ANTHONY
Why you always got your nose in a book?

DELILAH
Knowledge is the one thing they can't take away from you.

He looks at her strangely.

ANTHONY
You should be workin' on your first boyfriend.

DELILAH
Don't want no boyfriend. But maybe I'll learn so much from books that one day I'll get a real man.

ANTHONY
Your sister up?

DELILAH
Sleepin' beauty? You know better than that.

Anthony hands her the bottles of milk and leaves.

ANGLE ON Delilah looking through the screen door after him. It is quite apparent that she has a crush on Anthony.

Anthony starts heading down the strairs.

JUANITA(O.S.)
(A sleep but sexy voice)
Morning, Anthony.

Anthony looks up and sees JUANITA BENSON leaning out the window. She's ginger-colored, in contrast to her sister's deep chocolate. She has shoulder-length raven hair.

SLOW MOTION as Juanita blows a kiss at him.

ANGLE ON Delilah looking forlorn as she closes the door.

(CONTINUED)

14 CONTINUED: 2 14

ANTHONY
Hey!

JUANITA
You woke me up.

ANTHONY
You are going to school today?

JUANITA
I could lay in bed all morning.

ANTHONY
That'd be nice.

JUANITA
Don't even think about it.

Anthony laughs.

ANTHONY
Been thinkin' 'bout you all night.

JUANITA
You'd better.

She smiles down at him dreamily, and he back up towards her. Boy have they both got IT BAD.

15 INT. CURTIS HOUSE, DINING ROOM - NIGHT 15

Sunday dinner at the Curtis house. At the Table are MR. CURTIS, a black man of forty-five, MRS. CURTIS, a black woman of forty-two, Anthony, and EDWARD, Anthony's older brother, twenty-two years old.

ANGLE ON the dining room table. Bowls and plates filled with Collard greens, potato salad, corn on the cob, roast chicken, ham. A coconut cake and a peach cobbler are the deserts on the large dining room table.

As they all eat heartily.

MRS. CURTIS
It's really wonderful news Edward...

MR. CURTIS
We're proud of you, Son...

(CONTINUED)

15 CONTINUED: 15

MRS. CURTIS
You're going to get a Masters Degree in Social Work. You see, Anthony, be thankful you can go to City College under the low open admissions tuitions.

EDWARD
Yeah, in four years you can be just like me...

ANTHONY
Just like you?

EDWARD
Yeah, you could graduate and maybe go to graduate school too.

ANGLE ON Anthony not looking too thrilled.

Nobody seems to notice, except...

ANGLE ON MR. CURTIS who takes in Anthony's reaction silently.

MRS. CURTIS
This is going to be something. My mother would have never believed that I would have two college graduate sons. Have you made up your mind what you're going to major in, Anthony?

ANTHONY
Marine Corps.

MRS. CURTIS
What?

ANTHONY
Marine Corps.

EDWARD
Marine Corps?

ANTHONY
(Humming the Marine Corps Hymn)
You know...Da Da da da da da da da da....da da da da da da da....From the Halls of Montezuma to the shores of Tripoli...

Mr. Curtis smiles and joins in.

(CONTINUED)

15 CONTINUED: 2 15

ANTHONY AND MR. CURTIS
(Singing)
We will fight our countries battles, in the land and in the sea...

MRS. CURTIS
The two of you hush that singing at the dinner table.

ANTHONY
I just want you to know that I'm majoring in the Marine Corps as of July 1, 1969.

There is a silence in the room.

ANGLE ON Mrs. Curtis. Utter disbelief.

ANGLE ON Edward the same as his mother.

ANGLE ON Mr. Curtis, ambiguity. Pride and fear.

EDWARD
You stupid motherfucker.

MR. CURTIS
Edward if you don't have respect for yourself at least have some for the rest of us!

MRS. CURTIS
Your father's right Edward....but your sentiment is correct.

This stings Anthony.

MRS. CURTIS(CONT'D)
Well, there goes my appetite.

She pulls away from the table, as does Edward.

ANTHONY
It's my life....I just want to live my life.

MRS. CURTIS
(rising to leave the table)
Yes, it's your life...to waste

EDWARD
You always were a retard.

(CONTINUED)

15 CONTINUED: 3 15

Edward and Mrs. Curtis leave the room.

ANTHONY
I ain't ready for college, Dad. What's so bad about fighting for your country? It's better than standing on street corners. I'll be making my own living, they feed you three squares a day....I'll get the G.I. bill and they'll pay for my education....You're always saying how the Marines and fightin' in Korea made a man of you....

As Mr. Curtis gets up, he looks at his son with empathy.

MR. CURTIS
I'll try to talk to your mother.

Mr. Curtis leaves the room.

ANGLE ON Anthony sitting there. At this moment he looks like the lonliest person in the world.

16 EXT. UPSTATE NEW YORK, FOREST - DAY 16

Anthony and Mr. Curtis are deer hunting. They are creeping up over a big rock.

From Mr. Curtis and Anthony's POV, a big BUCK.

They aim their rifles. Mr. Curtis fires first. He hits the deer, but it starts to half run, half wobble away.

MR. CURTIS
Finish him.

Anthony fires and the deer falls dead.

17 EXT. UPSTATE NEW YORK, FOREST - NIGHT 17

Anthony and Mr. Curtis eating in front of a campfire.

MR. CURTIS
I always thought you could do anything you wanted. Edward, he's like your mother, always the safe thing. Social work? That's what he wants to do the rest of his life? I don't know. Maybe. I think you doin' the right thing...tryin' to find yourself...what you wanna do.

(CONTINUED)

17 CONTINUED: 17

ANTHONY
Thanks, Dad...

MR. CURTIS
But couldn't you have joined the Peace Corps or somethin'?

ANTHONY
Outta high school with no skills? Look, Dad, you was in the Marine Corps.

MR. CURTIS
I had no choice.

ANTHONY
Neither did I. I just plain wasn't ready for college. Sooner or later they was gonna get me. At least I joined the best. I'll be back.

MR. CURTIS
I know you will, son.

ANTHONY
We'll go huntin' right here in these woods again. We can share war stories.

MR. CURTIS
That's a date.

18 INT. JOSE'S HOUSE, BEDROOM - NIGHT 18

EXCU OF RECORD NEEDLE ON RECORD Jimi' Hendrix's "LITTLE WING" is playing low as Anthony and Jose sit. Jose has marijuana spread out on the cover of Jimi Hendrix's "AXIS BOLD AS LOVE" album cover. He is begining to roll a joint.

JOSE
Skip was right...motherfucking Uncle Sam dropped the 1A on me....When graduation come they shippin' my ass out....Fuckin' Army...

ANTHONY
Yeah?...

(CONTINUED)

18 CONTINUED: 18

JOSE
I decided to do something about it. Why let them grab you and send you where they want?

ANTHONY
What you goin' to Canada or something?

Jose has finished rolling the joint. He lights it up and takes a long draw from it.

JOSE
No, Bro'...I did like you. I joined the Marine Corps.

Anthony looks at him. Jose is not joking.

ANTHONY
What you do that for?

JOSE
What you do it for?

ANTHONY
I don't know...to be different...they say they make a man outta you.

Jose offers the joint to Anthony, but Anthony waves it away. Jose continues smoking.

JOSE
The recruiter told me they gonna help pay for vocation school or even college when I get out. That's a good deal for just thirteen months in the 'Nam...twenty-three months somewhere else...

ANTHONY
You sure you doin' the right thing?

JOSE
Hey, Bro' they ain't nothing on these streets for me. Least I did somethin'...took control and made the decision to go to the Corps instead of bein' just thrown in the Army..know what I'm sayin'? You influenced me, Bro'...made me dig myself.

Jose sticks out his hand and Anthony slaps him five.

18 CONTINUED: 2 18

ANGLE ON Anthony and Jose. So young. So much ahead of them. So badly wanting to prove they are worthy of manhood. As Hendrix's "LITTLE WING" slides into his "IF 6 WAS 9".

DISSOLVE TO:

19 INT. APARTMENT, HARLEM - NIGHT 19

An apartment bathed almost entirely in red light. It is an old fasioned red light party. Some kids are still in their graduation gowns, while others are in slick suits and mini-skirts and dresses.

ANGLE ON A SIGN THAT READS: "HAPPY GRADUATION, 1969"

Cut to various rooms in the apartment. In every room kids are laughing, dancing, and making out.

Archie Bell and the Drells "TIGHTEN UP" is playing. The graduate couples are dancing to this fast and funky tune.

Skip, Anthony, and Jose sitting on a couch. Skip is laughing at Jose.

JOSE
Man, you think something's funny?

SKIP
Married? Man don't let no broad trap you.

JOSE
Hey, Marisol ain't no broad, all right?

SKIP
Too many fish in the sea.

ANTHONY
Do you love her?

JOSE
See...this is why I should be talkin' to The Kid in the first place, he understand about love.

SKIP
Love? Shiiit! Ain't no such sandwich.

JOSE
Fuck you! Let me see your palm Skip.

(CONTINUED)

19 CONTINUED: 19

SKIP
My palm?

JOSE
Ain't no such sandwich as love, so your palms must be hairy from jerkin' off.

Anthony laughs at this.

JOSE
Man, I got some good smoke...let's go in the alleyway.

CUT TO:

20 EXT. ALLEY - NIGHT 20

As Anthony, Skip, and Jose come out we see that it is a basement apartment that the party is being held in. They go over to some garbage cans and begin smoking a joint. The Young Rascals "Good Lovin'" is heard playing inside.

JOSE
So what I'm sayin' Kid is you think I should marry her?...

Jose is taking a drag from the joint. He offers the joint to Anthony. Hesitant for a beat, then Anthony finally takes it. He takes a drag and immediately starts coughing. As Jose and Skip laugh, Skip takes it away from Anthony.

ANTHONY
If you really love her...

SKIP
What is this shit?
Dear-fuckin'-Abby 'n shit?

JOSE
Keep the joint in your mouth and shut up, Skip....What you mean "if I really love her"? What are we standing here talkin' about her for? Of course I love her, Bro'.

ANTHONY
Then wait until you get back.

JOSE
I can't wait 'til' I get back from the 'Nam.

(CONTINUED)

20 CONTINUED: 20

SKIP
Yeah, you might be dead.

JOSE
Fuck you. You ain't gonna marry Juanita?

ANTHONY
Nah, man...if she feel the same way when I get back...maybe. But just like I feel like I ain't ready for college...I ain't ready for no "'til death do you part" scene neither.

JOSE
Yeah, but I love Marisol real bad man.

MARISOL, a chubby, but attractive Puerto Rican girls steps into the alley way. Juanita is with her.

MARISOL
It's good to hear you love me.

JUANITA
What y'all doin' out here?

ANTHONY
Just rappin'.

The Delfonics' "LA-LA MEANS I LOVE YOU" is heard begining.

JUANITA
I know you ain't hangin' out here while La-La is playin'....

MARISOL
Not if they expect to be with us tonight.

Anthony and Jose head inside with the girls. Juanita turns around.

JUANITA
Brenda's lookin' for you.

SKIP
That's her problem.

CUT TO:

21 INT. HARLEM APARTMENT - NIGHT 21

Couples on the dance floor doing the "grind" or the "slow-drag" as some called it in this time as "La-La" continues to play.

CLOSE ON Jose and Marisol.

JOSE
I'm gonna marry you mommicita. You hear me?

MARISOL
Yes, Jose...

JOSE
And if you give my pussy to some one else, I'm gonna come back and blow the motherfucker up.

Marisol laughs.

JOSE(CONT'D)
You think that shit is funny, huh? Lemme tell you somethin'...I marry your ass...and even if I'm dead you don't give my pussy away.

A sad look comes across Marisol's face.

JOSE(CONT'D)
Well...you got to wait at least a year after I'm dead....

Marisol bursts out of the apartment. Jose chases after her and catches her at the door.

JOSE(CONT'D)
What's wrong with you?

Tears are pouring down Marison's face.

MARISOL
You ain't gonna die over there.

JOSE
I'm just being realistic.

MARISOL
You dyin' ain't real to me.

He pulls her to him and wipes the tears from her face.

JOSE
Come here mommicita.

(CONTINUED)

21 CONTINUED: 21

He continues the dance with her.

ANGLE ON Anthony and Juanita.

ANTHONY
What's wrong with them?

JUANITA
They'll handle it. You worry about us.

ANTHONY
There something to worry about?

JUANITA
I got this itch. I need to be scratched.

ANTHONY
(Smiling)
Your mother on the night shift at the hospital?

JUANITA
Yeah, Baby, and you can scratch me all night.

CUT TO:

22 INT. JUANITA AND DELILAH'S HOUSE - NIGHT 22

Anthony and Juanita come into the house still dressed up. They kiss at the bottom of the stairs. Then they head up the stairs and up the door of Juanita's room, where Delilah is dancing to James Brown's "SAY IT LOUD, (I'M BLACK AND I'M PROUD). They look at her a beat. Then in mid-dance she looks up and sees them. She's embarrassed. Particularly, that Anthony has seen her.

JUANITA
Out. Go to your own room.

Delilah leaves the room, but not without catching Anthony's eye contact before she does.

ANTHONY
I didn't know she could dance.

JUANITA
You call that dancing?

Juanita puts a stack of records on her little stereo and turns it on.

(CONTINUED)

22 CONTINUED: 22

ANTHONY
Thought she always had her nose in a book.

Juanita turns on the lamp next to her bed. Then she turns off the ceiling light. The room is now lit by the blue light coming from the lamp.

Juanita grabs Anthony and pulls him close to her. They fall to the bed as Billy Stewart's "I DO LOVE YOU" begins playing.

CUT TO:

They clutch at each other's clothes. Clothes fly around the room.

FADE TO BLACK:

As we hear a bumping sound. From black...

CUT TO:

ABOVE ANGLE OVER JUANITA'S BED. She's on top of Anthony and they are fucking with wild abandon.

CAMERA MOVES further over them to REVEAL the source of the bumping sound...

ANGLE ON BED POST knocking against the wall as they screw. Above it a crucifix bounces around as the post hits the wall.

CUT TO:

23 INT. DELILAH'S BEDROOM - NIGHT 23

Delilah laying in her bed. She hears it all. The music, the moaning and groaning from her sister and Anthony. She looks pissed off. Or, more exact, frustrated in a very horny way.

CUT TO:

24 INT. JUANITA'S ROOM - NIGHT 24

Anthony and Juanita on the bed making love passionately and coming together VERY LOUD.

CUT TO:

25 INT. JUANITA'S ROOM - NIGHT 25

Anthony and Juanita lay on the bed. The blue light bouncing off of their sweat glistened ebony bodies. Aretha Franklin's "I NEVER LOVED A MAN(THE WAY I LOVE YOU) is playing. Juanita lights a cigarette and draws.

JUANITA
Marisol and Jose are goin' down to City Hall tomorrow....

ANTHONY
Oh, yeah...for what?

JUANITA
To get married.

ANTHONY
Oh yeah.

JUANITA
What you think about that?

ANTHONY
Nothin'.

ANGLE ON Juanita as she puffs on her cigarette and looks at Anthony.

JUANITA
You don't want me to wait for you either, huh?

ANTHONY
I ain't said that.

JUANITA
We fuck like a married couple. You know that?

ANTHONY
What? What you rappin 'bout?

JUANITA
'Cause when my father lived here they sounded like us when they fucked.

Silence.

JUANITA(CONT'D)
Don't your parents sound like us when they fuck.

ANTHONY
I wouldn't know.

(CONTINUED)

25 CONTINUED: 25

JUANITA
What you mean you wouldn't know?

ANTHONY
My parents don't fuck.

JUANITA
Get outta here.

ANTHONY
Well, I've never heard them.

She cracks up at this.

ANTHONY(CONT'D)
I swear on a stack of bibles.

JUANITA
You gonna marry me when you come back?

ANTHONY
You still here...you ain't married someone else...

JUANITA
I don't want nobody else.

ANTHONY
I'll be gone a long time...you might change your mind.

JUANITA
That's why you don't wanna get married? You don't trust me? The way I make love to you? Shit!

He sees that she's pissed. He starts to get up and get dressed.

JUANITA(CONT'D)
Where you goin'?

ANTHONY
Home.

JUANITA
You get back in this bed.

ANTHONY
Your mother...

(CONTINUED)

25 CONTINUED: 2 25

JUANITA
She don't get in until eight in the morning. I'll get you outta here by seven fifty-five.

He stands there.

JUANITA(CONT'D)
I ain't got too much longer to hold you. Come back in this bed and give me some long strong memories.

After a beat, Anthony crawls back into bed. They begin to make a long, slow and passionate love.

DISSOLVE TO:

26 EXT. JUANITA AND DELILAH'S HOUSE - MORNING 26

MRS. BENSON, black, late thirties, Juanita and Delilah's mother has just closed the door to her Caddilac. She is dressed in her nurse uniform.

Delilah is in her window. She watches as her mother goes around to the trunk of the car to get something out.

CUT TO:

27 INT. JUANITA'S ROOM - MORNING 27

Delilah bursts into the room. The naked Anthony and Juanita spring up.

DELILAH
It's Ma!

JUANITA
It's only six thirty.

DELILAH
She's at the trunk of the car. I'll stall her.

CUT TO:

28 EXT. FRONT OF DELILAH AND JUANITA'S - MORNING 28

Delilah at the car with her mother as she takes some packages out of the trunk.

(CONTINUED)

28 CONTINUED: 28

MRS. BENSON
Girl, you don't need to be out here in no robe.

DELILAH
Ain't nobody out here. Come on, let me help you with these packages.

Delilah picks up a bag and drops it. Things spill out over the ground.

MRS. BENSON
Sorry, Ma.

They start to gather things up.

CUT TO:

29 INT. JUANITA AND DELILAH'S HOUSE, BACK DOOR - MORNING 29

Anthony is throwing on his clothes as he goes out The back door. Juanita is helping him.

CUT TO:

30 EXT. BACKYARD - MORNING 30

Anthony and Juanita are in the yard under the porch. Otis Redding's "I'VE BEEN LOVING YOU TOO LONG(TO STOP NOW) is playing through out the scene.

JUANITA
I'm gonna wait for you, Anthony.

He looks at her longingly.

ANTHONY
You don't have to.

JUANITA
I want to.

They look at each other long and hard.

JUANITA(CONT'D)
I don't want nobody but you.

They look long and hard into each other's eyes. Finally, they embrace for one last time. A long embrace and kiss.

Mrs. Benson is heard coming out on the back porch. A garbage can is heard opening.

(CONTINUED)

30 CONTINUED: 30

Juanita and Anthony duck further under the porch.

MRS. BENSON.
The way I work, the least you girls could do is keep this house clean.

Mrs. Benson is heard going back in the house.

Anthony and Juanita look at each other one more time. Then he bolts over the fence and runs through the yards, passing bushes and trees along the way. This is from Juanita's POV as the Redding song plays. Anthony on the run, through the misty morning fog...starting to fade from view as slowly...

DISSOLVE TO:

31 EXT. SOMEWHERE IN VIETNAM - DAY 31

IN LIVING COLOR. A clear and peaceful looking clearing. The last strains of "I'VE BEEN LOVING YOU TO LONG" Then AN INCREDIBLE EXPLOSION that creates a cloud of fire and smoke. Now strains of the Jimi Hendrix's "MACHINE GUN".

ANGLE ON SOMEONE running through the cloud of smoke. A MARINE with camoflague utility trousers, and jungle boots. He runs with a WOUNDED MARINE on his shoulder.

XCU ANTHONY running. Gunfire all around him.

Now we see other Marines. A RECON unit. As they attempt to move away from the source of the fire power it is not done haphazardly, but methodically. Several of the men fire as the others move further back. Then the ones covering get up and move back as the ones they were covering fire. This continues as they try to move back.

ANGLE ON LT. DUGAN, 23, WHITE. He is not your typical 2nd Lt. "butter bar boot." He has the air if a cool professional who has been under fire many times. He is a "Mustang" a former enlisted NCO who was given a "field" promotion to officer's rank. At this moment he is laying down cover fire.

LT. DUGAN
Mission extracted! Get to the rally point!

ANGLE ON STAFF SERGEANT CLEON, 23, BLACK, lean muscles and tall. Like Dugan, has been in the Corps for a while. He is the son of a Mount Vernon, N.Y. preacher. He fires his M16 across the field.

ANGLE ON LANCE CORPORAL DEVAUGHN, a short, wiry, WHITE, 19 year old Southerner who brings a young Paul Newman to mind.

(CONTINUED)

31 CONTINUED: 31

He has a radio on his back.

ANGLE ON PRIVATE FIRST CLASS LEE...OH SHIT! IT'S SKIP! COLLEGE BOUND SKIP!

ANGLE ON PRIVATE FIRST CLASS D'AMBROSIO, 18, a muscular, street savvy Italian kid from Brooklyn.

When ever they remove their covers we see that they are all wearing MOWHAWK style haircuts. One by one, they seek cover from the fussilade of rounds coming at them, in an area covered by rocks and trees. They return fire as.....

CLEON
(As he fires)
There goes that "Sneeky Pete".

D'AMBROSIO
How the hell did they know we were comin"?

DEVAUGHN
Damn, this was supposed to be a little peaceful surveillance.

CLEON
Somebody say peace?

ANGLE ON Anthony looking down at the man he was carrying, MARTIN, a black kid of eighteen. Martin is in much pain.

EXPLOSION! A mortar shell has exploded near the unit.

D'AMBROSIO
Shit!

Devaughn looks over to one side, a possible escape route. But he sees Enemy troops.

DEVAUGHN
They got us pinned down. We'll never make it to the rally point.

Cleon is leaned up against rock reloading his weapon. He looks over at Lt. Dugan.

CLEON
Hey, Dugan, think it's about time we got these dinks off our asses?

Dugan shoots him a nasty look.

LT. DUGAN
Radio man up!

(CONTINUED)

31 CONTINUED: 2 31

Devaughn comes running.

Dugan takes out a map, and takes the receiver off the radio.

LT. DUGAN(CONT'D)
We're in deep. Just hope Artillery isn't occupied with somethin' else.

They all are firing across the field.

LT. DUGAN(CONT'D)
HAMMERHEAD, - RECON COBRA.
Emergency fire mission, over...

ANGLE ON Anthony as he hovers over Martin.

MARTIN
Thanks...thanks for not leavin' me...Sergeant...

HAMMERHEAD(ON RADIO)
(Excited)
Cobra,...Hammerhead. You have Recon priority. Send your mission,...over!

ANTHONY
We're Marines. Recon. You know we don't leave anybody behind. They promised you that in boot camp.

MARTIN
I never believed that shit. Took me gettin' my shit handed to me to believe it....Semper Fidelis, Sergeant Curtis....

Enemy Mortar rounds go off around the unit again. They duck for cover.

ANGLE ON Cleon glaring at Dugan as he calls in the fire mission.

LT. DUGAN
Hammerhead, Fire Mission follows... Grid FIVE NINER, ONE SEVEN, THREE EIGHT -- GOOKS IN THE OPEN, REQUEST FIRECRACKER SALVO. WILL ADJUST, COBRA OUT.

HAMMERHEAD(ON RADIO)
Roger, Solid copy, shot out!

ANGLE ON Anthony still looking down at Martin.

(CONTINUED)

31 CONTINUED: 3 31

ANTHONY
Always faithful...

ANGLE ON Martin. He's dead.

CUT TO:

BLACK CLOUDS bursting over the area where the enemy is entrenched. The "Firecracker" rounds from artillery. BOMBLETES released and showering to the ground where...

CUT TO:

THE ENEMY BELOW being cut up by the fire cracker rounds. They are being cut to shreds.

CUT TO:

ANGLE ON the Recon unit watching.

ANGLE ON Lt. Dugan watching through FIELD GLASSES(binoculars)

LT. DUGAN
Devaughn...be sure to put down Arty for several cases of beer...on me.

DEVAUGHN
Yes, Sir!

LT. DUGAN
Out-fucking-standing job!

LT. DUGAN(CONT'D)
All right....saddle up...lets get to the rally point and take that whirly-bird home.

The men start gathering up their gear.

ANGLE ON Anthony taping Martin's DOG TAGS together and placing them in his mouth, Then he puts tape on his mouth.

Cleon moves closer to Dugan.

CLEON
We're goin' back to the rally point now?

LT. DUGAN
I shouldn't have to tell you that's Recon SOP.

(CONTINUED)

31 CONTINUED: 4 31

CLEON
That's always been the problem. Goin' by the book. FUCK SOP...(reluctantly), Sir.

The others look around. ALL EYES on Cleon and Dugan. Dugan is very aware of this.

LT. DUGAN
The mission's been compromised. We're goin' to the rally point.

CLEON
It ain't compromised no more. They're dead. This is a "sneeky pete". Surveillance and information. Some of them dead gooks could have important intelligence papers on their bods.

Dugan looks at Cleon. This son of a bitch is trying every way he can to ursurp his authority, but Dugan also knows Cleon has a valid point.

LT. DUGAN
Listen up! Fifteen minutes checking the bodies and we're gone.

ANGLE ON a gloating Cleon.

CUT TO:

32 EXT. BOMBED NVA CAMP - DAY 32

The Recon unit are checking the five enemy bodies.

It is clear, from blood stained trails that other bodies were pulled away.

ANGLE ON Lt. Dugan his eyes big as he bends down.

ANGLE ON Cleon. He sees what Dugan sees. And he's pissed.

As Dugan bends down...

EXU of a NVA OFFICER BELT WITH RED STAR. The prize 'Nam war souvineer.

LT. DUGAN
(Excited)
Oh, yeah, Motherfuckers!

(CONTINUED)

32 CONTINUED: 32

Everybody turns and sees Dugan taking the belt buckle off of the body.

SKIP
Damn, Sir, you one lucky sucker...

D'AMBROSIO
You get pack to C.P. you can name your own price, Sir.

DEVAUGHN
No shit!

LT. DUGAN
Nah, Marines...I'm keepin' this beauty. Been lookin' for one of these since me and Cleon got here in '66.

ANGLE ON Cleon, more and more pissed.

SKIP
What a souvineer!

Cleon goes over to one of the bodies. He draws his machete, bends down, and begins to hack the head off.

ALL EYES ON Cleon.

He's finished now. He stuffs the head into his knapsack.

LT. DUGAN
What they hell are you doin', Cleon?

CLEON
Just like you, Sir...collectin' a souvineer.

Dugan looks at him as if he's gone mad.

CUT TO:

33 INT. HELICOPTER - DAY 33

PILOT'S POV of a constricted L.Z. as chopper slowly descends.

ANGLE ON PILOT looking into camera.

PILOT'S POV -- BUSHES -- 1 beat -- SUDDENLY, the Recon unit EXPLODES out of the jungle towards the chopper.

(CONTINUED)

33 CONTINUED: 33

The all pile into the chopper.

ANGLE ON Cleon as he sits down in the chopper. Cleon puts his pack on his lap. The pack is leaking blood from the head.

ANGLE ON Cleon smiling.

34 EXT. RECON BASE CAMP - DUSK 34

WIDE SHOT of the Recon Base Camp surrounded by consitina wire.

ANGLE ON SIGN bearing the insignia of 1ST FORCE RECON next to C.P. bunker.

ANGLE ON C.P. TENTS --

ANGLE ON PLATFORM SIDE WALKS made of cargo pallets.

ANGLE ON the outskirts of the consitina wire -- GOOK SHANTIES Three or four of these structures are thrown together.

ANGLE ON Anthony and Skip walking toward these Shanties with their laundry bags thrown over their shoulders. They are dressed in standard utilities. Both wear their "JUMP WINGS" over their breast pockets.

SKIP
....and he supposed to be a preacher's son...brought up in the church and shit....He runnin' 'round cuttin' off heads for souvineers.

Anthony laughs.

ANTHONY
See, if you hadn't flunked outta Hunter colege youda missed all of this.

CUT TO:

35 INT. MADAME MINH'S CHEAP CHARLIE LAUNDRY & SKIVVIE HOUSE - DUSK 35

ANGLE ON MADAME MINH, a gold-toothed Vietnamese woman in her mid-forties. She is taking in Anthony and Skip's laundry as they stand across the counter from her. Each of them holds a bottle of BAL MUOI BAL(3 10 3) VIETNAMESE BEER. She gives them each a tag for their laundry.

They go over to another corner of the room and sit on a couple of rickety chairs.

ANGLE ON TWO SKIVVIE GIRLS both in their 20's. They are not the cute little girls one sees in the clubs in Saigon, but the most horrible looking creatures in this man or any other man's world.

A BRATTY VIETNAMESE KID comes over to them. He's about ten.

BRATTY KID
Cigarette...cigarette...Marine?

ANTHONY
You're too young to smoke.

Anthony reaches into his shirt pocket and pulls out a piece of chocolate candy still in it's rapper. He hands it to the kid and he runs off. Anthony then pulls out a cigarette and lights it.

ANGLE ON SKIP watching Anthony draw on a cigarette.

SKIP
When you start smokin'?....

ANTHONY
Fuck...I don't know....

Anthony takes a sip of his beer.

SKIP
Man, you didn't tell me what this Recon shit was.

ANTHONY
You didn't ask when you sent me that letter...

SKIP
Shit...I figure you spending two tours here, twenty-six months... you a Sergeant...this Recon shit must be better than being a line grunt.

(CONTINUED)

35 CONTINUED: 35

ANTHONY
It is.

SKIP
I didn't mean it like that.

ANTHONY
Yeah, you thought it was a skate.

SKIP
Ain't nothin' wrong with skatin'...

Anthony leans over to him.

ANTHONY
Ain't no shitbirds on my team.

SKIP
I'm just jokin'.

ANTHONY
Ain't nothin' to joke about. I find a shitbird in my squad and I find the right time and place and he accidently gets in the way of my forty-five.

Skip laughs, but then he stops when he sees that Anthony is not laughing.

The bartender brings them beers.

SKIP
To the Bronx.

They click glasses in a toast.

ANTHONY
To our Blood who can't be here to join in our spirits. To Lance Corporal Martin.

SKIP
To Lance Corporal Martin.

They each pour a bit of their beer on the floor in libations for Martin. They sip their beers.

SKIP(CONT'D)
You a cold-blooded motherfucker.

ANTHONY
Everybody in Recon is.

(CONTINUED)

35 CONTINUED: 2 35

SKIP
Not like you....You write Juanita much?

ANTHONY
What for? Once in a while I get a line from her...I sent her a postcard when I was on leave in Hawaii.

SKIP
Man, she's crazy about you.

ANTHONY
Nah, man...she probably got some rightous dude now...

SKIP
Yeah, well you ain't writin' her and shit...

ANTHONY
What, I was supposed to go off to the 'Nam and leave a wife to the wolves?

SKIP
Joe did it and made out all right.

ANTHONY
Joe got lucky...he got wounded within three months of stepping in the field...

SKIP
Back home now. When I left, Marisol was pregnant again. Joe got a gig at the Post Office.

ANTHONY
More power to him.

The Skiivie Girls come over to them.

SKIVVIE GIRL I
You wan' fucky fucky?

SKIP
Juanita asked...

The Skivvie Girls try to seduce them.

(CONTINUED)

35 CONTINUED: 3 35

ANTHONY
Do me a favor? I don't want to hear about no Juanita.

SKIP
But she...

ANTHONY
You know why I've survived more than twenty six months in the bush? I don't think about the world. It don't exist for me. I don't give a fuck about anything or anyone in it. 'Cause the minute I start doin' that I'm a dead man. So we'll talk about the world when we're back in it. Dig it?

Skip gets up to leave.

ANTHONY(CONT'D)
Where you goin?

SKIP
Man, you know the deal, if they catch us out here after dark it's Office Hours...unless they decide not to wate time and kill us..

ANTHONY
Man, fuck that...I know a spot where we can sneak in the through the wires...

SKIP
(Thinking about it)
Nah, we better get back.

ANTHONY
Relax.

The Skivvie Girls are all over the two of them.

ANGLE ON Madame Minh with a knowing smile.

36 INT. SKIVVIE HOOTCH - NIGHT 36

A dark and hot looking hootch. Anthony and Skip are on two pissy matresses with their skivvie girls. The room is lit by little flickering red, yellow kerosine lamps. All the windows are covered so the light can't be seen by the enemy. They are all sweating.

(CONTINUED)

36 CONTINUED: 36

ANGLE ON Skip's Skivvie Girl taking a "Kool" cigarette out of a pack, taking some tobbaco out and replacing it with OPIUM.

Anthony lays naked with his Skivvie Girl.

ANTHONY
Man, you better not bring that shit to the field.

SKIP
Man...I just do it when I'm on R&R.

She hands the cigarette to Skip. She lights it for him and he takes a long inhale.

Anthony's girl is kissing him all over the body. He lays there motionless. She looks up at him.

SKIVVIE GIRL I
Something wrong?

Anthony looks at her.

ANTHONY
Nothing's wrong?

SKIVVIE GIRL I
Why no hard on?

ANTHONY
Just lay here with me.

SKIVVIE GIRL I
You gonna pay me?

ANTHONY
Yeah...just lay here with me.

She does so.

Skip is stoned. He pulls his Skivvie Girl to him and begins screwing her.

ANGLE ON Anthony, his Skivvie Girl in his arms, he lays there smoking a cigarette. The flickering red and yellow light reflects off their bare-skin. Somehow, although he has taken no drugs, Anthony lays there looking stoned. He's a thousand miles away from anything happening in this room.

37 EXT. SOMEWHERE IN THE BUSH - DAY 37

From all appearances, it has just stopped raining. The Recon Team in a "WAGON WHEEL" All in a circle with their backs pointing inward. All weapons are pointed outward.

ANGLE from inside the Wagon Wheel. Though their backs are to the camera, we get 3/4 profile of each Marine as the camera slowly pans the circle...

ANGLE ON Cleon putting on special camoflague for black skin.

Panning..

ANGLE ON Devaughn quietly brushing his teeth with a STEMIDENT...Now on Skip who is quietly loading a magazine, ON D'ambrosio taping down a piece of equipment so that it won't flap around....PAN TO LANCE CORPORAL BETANCOURT, a quiet MEXICAN KID of about nineteen. He is putting halizone tablets in his canteen to purify the water....PAN TO Anthony in thought....PAN TO RAMSUER, a BLACK NAVY CORPSMAN, the medic. He is tending to a boil on Lt. Dugan's neck. We have gone the whole 360. There is a disgusted look on Dugan's face as we see he is sitting shoulder to shoulder with Cleon. He looks disgustedly as Cleon stuffs the head into a plastic bag and the stuffs it into his knapsack.

LT. DUGAN
Didn't I tell you to get rid of that fuckin' thing?

CLEON
This is bullshit. You tryin to pull rank?

LT. DUGAN
I don't wanna pull rank, but if you don't get rid of that head...

CLEON
When you was just a snot-nosed prive who taught you?

LT. DUGAN
You did.

CLEON
Fuckin' aye right. I was runnin' Ops when you were still on Parris Island.

LT. DUGAN
You are creating a health hazard carrying that head around in your pack.

(CONTINUED)

37 CONTINUED: 37

Dugan stands up.

CLEON
I don't hear nobody complainin' but you.

CUT TO:

The rest of the squad with their hands on their noses.

Cleon is furious. He stands up and glares at the others.

CLEON
Y'all got some complaints?

DEVAUGHN
That head stinks.

CLEON
You little back stabbin' Alabama cracker, motherfucker!

DEVAUGHN
Fuck you...it stinks like a sack full of assholes.

SKIP
He right...'specially when you get down wind of it.

D'AMBROSIO
Woo!

RAMSUER
Hey, I'm the medical person here, and that fuckin' head is deceased, and deceased stinks.

LT. DUGAN
You see. Doc knows...

CLEON
Doc don't know squat.

SKIP
You carry it around with you all the time and...

CLEON
I don't smell nothin'. Y'all got extra sensitive noses or somethin'?

ANGLE ON Anthony who seems to be getting a kick out of this whole absurd conversation.

(CONTINUED)

37 CONTINUED: 2 37

CLEON(CONT'D)
Y'all don't understand. I carry this head for all of us.

BETANCOURT
All due respect, Staff Sergeant, don't do me no favors. And if we can smell it so can the dinks.

CLEON
Ain't one of us got as much as a splinter in our finger since I cut this head off. This head's our good luck charm.

SKIP
Get the fuck outta here.

CLEON
We done been in boo coo firefights since Martin got greased. Ain't a one of us got so much as a scratch on us.

DEVAUGHN
Fuck you. Fuck your good luck charm. And, come to think of it, fuck anybody who looks like you.

CLEON
Fuck you all.

He sits back down.

ANGLE ON Anthony cracking up.

Dugan pulls Cleon over to the side away from the others.

LT. DUGAN
Why you always bustin' my chops?

CLEON
You know why.

LT. DUGAN
I didn't ask for a field commision.

CLEON
Makes it worse. They just gave it to you outta the blue. They should have given it to me.

(CONTINUED)

37 CONTINUED: 3 37

LT. DUGAN
Don't you think I know that? What was I supposed to do? Turn it down?

CLEON
FUCK YEAH!

Dugan is frustrated but tries to keep his cool.

LT. DUGAN
Bottom line, Staff Sergeant, you either get rid of that ASAP or I'll make sure your ass is court martialed when we get back to the rear.

ANGLE ON CLEON this really hurts him.

The radio is heard sqawking.

HAMMERHEAD(ON RADIO)
Recon, Cobra, this is Hammerhead, Over...

CUT TO:

Cleon tossing the head in a small hole then covering it up with dirt.

XCU on Cleon, his eyes watering.

Cleon returning and he sees the Wagon Wheel turned inward. Everyone is on one knee. Cleon finds his place in the circle.

CLEON
We're in a world of shit now. I just buried our luck.

ANGLE ON MAP Dugan's finger enters frame and points on map.

LT. DUGAN
Listen up! Change of mission. Platoon 2/5 has found a weapon cache in the vil right here.
(He taps map)
About a click and a half to our Whiskey, across the blue line. The Platoon Commander thinks he's got him a Cadre member, and he wants to interrogate on the spot. They need a Gook speaker in a hurry.
(MORE)

(CONTINUED)

37 CONTINUED: 4 37

LT. DUGAN (cont'd)
Betancourt, you're the closes thing that speaks that shit, so we're headed over there. Saddle up! We're movin' out.

They all start gearing up.

CUT TO:

A few minutes later. They're ready to move out.

ANGLE ON Anthony a puzzled look on his face.

ANTHONY
Hey, where's D'ambrosio?

They all look around.

BETANCOURT
He went to take a dunk.

ANTHONY
When?

BETANCOURT
When we started gearing up.

DEVAUGHN
Why didn't you go with him?

BETANCOURT
You know how he is....He don't want nobody around when he takes a crap.

They all stand there with their weapons at the ready.

SKIP
Fuck!

Anthony darts through the jungle. The others follow him closely.

CUT TO:

38 EXT. JUNGLE - DAY 38

Anthony hovering over D'ambrosio. Skip has his weapon at the ready looking around for possible enemy.

(CONTINUED)

38 CONTINUED: 38

ANGLE ON Anthony's face. Stone cold. Devaughn comes into the frame. Horrified look comes over his face. The same for the others as they come upon D'ambrosio.

ANGLE ON Cleon a gamut of emotions on his face.

ANGLE ON D'ambrosio laying there. He's been gutted. His intestines are all over him and the ground. What looks like pamphlets lay next to him. Something in his mouth. His penis. Anthony bends down and removes it. D'ambrosio is still alive. He's trying to say something, but can't.

PAN the men's faces. A combination of anger and fear, as John Coltrane's "ALABAMA" begins wail.

Ramsuer, the medical CORPSMAN bends down. He goes into his bag and pulls out a small tube that looks like a toothpaste container. It is a MORPHINE SURRETTE. He takes the top off revealing a needle. He sticks it in D'ambrosio's muscle and squeezes it.

RAMSUER
This morphine will ease the pain.

Anthony takes out one of his own surrettes.

ANTHONY
Here, you can use mine if that's not enough.

RAMSUER
You kiddin' me? Another one of these would kill him.

Skip bends down and picks up one of the pamphlets.

ANGLE ON PAMPHLET COVER: A crudely drawn black man with afro and a fist in a power sign. Skip opens up and starts to read.

LT. DUGAN
What the fuck is that, Marine?

SKIP
Some shit about black men killing their yellow brothers here while our black brothers in America are being killed by blacks.

LT. DUGAN
Get rid of that Commie-pinko, cocksucking bullshit.

(CONTINUED)

38 CONTINUED: 2 38

SKIP
Yes, Sir.

LT. DUGAN
We're gonna have to hump this man back to the rally point.

Pan their faces. None of them is happy at the prospect of doing this.

CUT TO:

The Team moving through the jungle. Betancourt carries D'ambrosio

CUT TO:

The Team moving through the bush. Devaughn carrying D'ambrosio.

CUT TO:

Still later. The team still moving. Anthony is carrying D'ambrosio.

ANGLE ON D'ambrosio whispering in Anthony's ear as he's being carried.

D'AMBROSIO
Save me, Sergeant...

ANTHONY
We're gonna...

D'AMBROSIO
Please...

ANTHONY
Don't worry we're almost there...

D'AMBROSIO
Save me. Kill me! I'd do it for you.

As he moves forward with D'ambrosio on his back, the camera pushes in on Anthony's face.

CUT TO:

39 EXT. RALLY POINT - DAY 39

The Team waiting for the chopper to land in the L.Z. Anthony is holding D'ambrosio who's looking up into his eyes.

(CONTINUED)

39 CONTINUED: 39

D'AMBROSIO
Do it.

Anthony turns away from his gaze.

D'AMBROSIO(CONT'D)
Think I don't mean it? The fuck I don't.....

Skip comes over.

SKIP
What's he sayin'?

ANTHONY
He's delirious.

Skip moves away, over to the others.

ANGLE ON D'ambrosio's face.

D'AMBROSIO
(Softly)
Please.

CAMERA PUSHING slowly in on Anthony in debate with himself over this. ANTHONY looks around. He sees the others are distracted by their own devices.

Anthony pulls out his MORPHINE SURRETTE. He takes the cap off, revealing the needle. He looks around again, then sticks it into D'ambrosio's arm and squeezes the tube until all of the morphine is squeezed out. Even as he does this, there is ambiguity on Anthony's face.

CUT TO:

A few minutes later. The sound of a chopper is heard in the distance.

LT. DUGAN
About time. Let's get this man ready for medevac.

Cleon and Ramsuer go over to where Anthony is holding D'ambrosio on the ground. They bend down. They stop. They look at D'ambrosio. His eyes are closed as his head lays in Anthony's lap. He is in the peaceful sleep of eternity.

RAMSUER
When'd he go?

ANTHONY
Few minutes ago.

(CONTINUED)

39 CONTINUED: 2 39

CLEON
Better to check out than to go home all fucked up.

INTO FRAME comes Skip.

SKIP
No shit.

The sound of the chopper drawing closer as we...

CUT TO:

40 EXT. VILLAGE - DAY 40

Members of a GRUNT PLATOON hanging around the outskirts of the village. They're a bit relaxed with their weapons pointed downward.

ANGLE ON THICK BUSHED AREA. A PLATOON SERGEANT turns and looks. Nothing there. He looks away for a beat, then looks back in the direction of the bush, RECON TEAM just a few feet in front of them. They didn't walk out of the bush they MELTED out.

The line grunts nearly piss on themselves. Where the hell they'd come from?

CU Platoon Sergeant in utter shock as Dugan approaches him.

LT. DUGAN
Recon Cobra -- Where's this cadre you need interogated?

The Platoon Sergeant jerks a finger over his shoulder towards a hootch. Betancourt and Cleon move towards it. The rest of the team heads toward the middle of the village where the rest of the platoon is gathered around the weapons cache.

CUT TO:

41 INT. V.C. HOOTCH - DAY 41

Cleon and Betancourt are interogating a VIETNAMESE GIRL. Several Russian AK47's as well as a box of grenades are in the corner of the hootch.

CLEON
...Again, where'd this little cache come from?...

(CONTINUED)

41 CONTINUED: 41

Betancourt translates to the girl. She stands there solemn and stiff-faced. Cleon looks at her.

CLEON(CONT'D)
Well, speak up bitch....She understand you, Betancourt?

BETANCOURT
Yeah, she understands...

Cleon draws closer to her and pulls her to him.

CLEON
Start talkin'!

She does. Very fast and with passion. All the while Cleon is looking her in the eyes.

CLEON(CONT'D)
What she sayin'?

BETANCOURT
Uhh...basically a buncha Communist cocksuckin' bullshit...with a few fuck you's thrown in.

CU ON Cleon. A look of sexual tension across his face. Suggestion of a mini-war. Sexual conquest.

He rips off her blouse. She struggles but he pulls her back to him and squeezes her tit. She cries out in pain.

CLEON
Talk to her now.

Betancourt does. The Girl just defiantly stares into Cleon's eyes. She's up for the mini-war too. Cleon smacks the shit out of her. She falls to the ground. He stands over her ready to pounce. He kicks her. His eyes never leave the girl.

ANGLE ON BETANCOURT realizing this is turning into something else.

BETANCOURT
Shit...this ain't gettin' us nowhere.

Cleon pulls he up towards him. He feels her between her legs. She defiantly spits in his face. Cleon goes BALLISTIC. He throws her down to the ground. Cleon begins to loosen his pants.

Anthony comes into the tent.

41 CONTINUED: 2 41

ANTHONY
What the fuck you doin', man? She's just a baby.

CLEON
(Motioning toward the cache)
Yeah, and look at baby's toys.

Cleon kneels down and pulls her to him. She struggles.

ANTHONY
Hey, that shit is foul.

CLEON
An official investigation.

BETANCOURT
Fuck it, man, let's get out of here.

CLEON
Bullshit!

Anthony goes over and tries to pull Cleon off of her.

ANTHONY
C'mon, man, cut the bullshit.

Cleon pushes him off, rises and gets in Anthony's face. All the while he has the girl by the hair. He is in total control of her.

CLEON
You wanna fuck with me?

Cleon and Anthony stare without a blink into one another's eyes.

ANTHONY
You're a preacher's son. You know right from wrong.

CLEON
Who the fuck you preachin' to?

Cleon backs away, using the woman as a screen between him and Anthony. All the while he controls her by yanking on her hair.

ANGLE ON Cleon Bulging eyes, nostrils flaring.

(CONTINUED)

41 CONTINUED: 3 41

ANTHONY
(Calmly)
Come on, we've got better things to do than this. She ain't worth your time. We got the cache. She's a prisoner. Fuck it. Let's get this shit over with and get back to Base Camp and drink some beers at Madame Minh's. Come on, blood....It's not worth it.

CLEON
(Calming down)
Shit.

Cleon looks at the girl. Then he throws her into a corner of the hootch. Betancourt and Anthony relax. Crisis averted.

ANTHONY
Stack these weapons, Betancourt. I'll get send some grunts to get them and her.

Anthony and Cleon walk toward the doorway of the hootch. Anthony puts his arm around Cleon's shoulder. Then Anthony heads out the door, Cleon just behind him, stops at the door. He turns and looks at the girl defiantly staring at him from the corner of the hootch. A small look of victory on her face.

ON Cleon Calm look on his face as he pauses in thought. He sighs gently. A beat. Then he raises his weapon and shoots her in the head.

ANGLE ON Betancourt who was immersed in stacking the weapons. He can't believe what just happened.

ANGLE ON Anthony coming back through the hootch door. He stares into the hootch. There's nothing more he can do.

ANGLE ON Vietnames girl sitting in a corner with a bullet hole in her forehead.

42 EXT. VILLAGE - DUSK 42

The Grunts surround the village. Betancourt stands with a old VIETNAMESE man. Lt.Dugan is in the old man's face as the rest of Recon Cobra looks on.

(CONTINUED)

42 CONTINUED: 42

LT. DUGAN
I'm asking you, the head of this village, for the last time, when did the NVA first start hiding weapons here?

Betancourt translates to the man. The man doesn't respond.

LT. DUGAN(CONT'D)
We've already put a hole in your daughter's head, you think we won't do it to you...you piece of shit?

Betancourt translates.

PAN the line Grunts who feel an ineffable tension in the air.

Dugan pulls his knife and puts it to the old man's heart.

ON line Grunts thinking these fuckin' Recon are crazy.

The man does not respond. The Old man doesn't appear to be afraid to die. He's as defiant as his daughter. He speaks.

LT. DUGAN
What the fuck he say?

BETANCOURT
Uhhh...basically....that this his country, that he's just a rice farmer....Been fightin' since he was a little dude. He chased the French out...you ain't shit and you ain't gonna change his mind.

Dugan grabs the old man by the neck and pulls him closer. Dugan is seriously considering doing open heart surgery at this moment. Then Dugan pushes him to the ground.

LT. DUGAN
(Putting his knife away)
Commie cocksucker!

As Dugan steps away, the old man looks up and locks eyes with Anthony who has been watching intently. He says something to Anthony.

ANTHONY
What he say?

(CONTINUED)

42 CONTINUED: 2 42

BETANCOURT
Says you're a fool doing the bidding of America while they treat your own people like shit at home.

Dugan comes back and kicks the old man hard, sending him sprawling.

LT. DUGAN
Commie propaganda!

ANGLE ON Anthony...on his face...

DISSOLVE TO:

43 EXT. RECON BASE CAMP - DAY 43

PAN the camp. CAMERA stops at small C.P. tent.

ANGLE ON SIGN: RECON SKY PILOT, LT. J.T. SMITHERS, CHC, USN

CUT TO:

44 INT. CHAPLAIN'S TENT - DAY 44

Anthony sits with CHAPLAIN SMITHERS, a white man in his early thirties.

ANTHONY
...I've done some bad things, Chaplain...some bad things...

CHAPLAIN SMITHERS
Just take your time, Son.

ANTHONY
I never been that religous. But I always thought I was a good person, and that God would recognize that.

CHAPLAIN SMITHERS
God will remember that you were his soldier in the war against the evil of communism.

ANTHONY
You think God wants us here?

CHAPLAIN SMITHERS
If he didn't want you here, you wouldn't be here.

(CONTINUED)

44 CONTINUED: 44

ANTHONY
Yeah, well...maybe God could be on the gooks side.

CHAPLAIN SMITHERS
Don't be ridiculous. Everyone knows these people don't believe in God.
(Pausing)
God wants us to fight for freedom all over the world.

ANTHONY
I don't know about that, Chaplain. Few days ago there was this little V.C. guy that we caught. He spoke with a lot of conviction. Stood up to me and the Lieutenant. And there was the look of a man who knew God in his eyes...in his voice. We always say God is on our side, but if youda heard this little guy...we did some horrible things to him and his family...but it was like somethin outta the Bible. Like Job, he's got the patience to see this war through.

CHAPLAIN SMITHERS
Sergeant, everyone knows these people don't believe in God.

ANTHONY
We're just killing these people. Isn't that a sin? The Ten Commandments?

CHAPLAIN SMITHERS
The Marine's commandment reads "THOU SHALL NOT MURDER". God understands the professional soldier...the Marine, must kill for his country....Just don't commit murder, that is a sin. Killing is part of being God's Marine.

ANGLE ON CHARLES he finds what the Chaplain has just said incredulous.

45 EXT. VIETNAM, SKY - DUSK 45

A Golden sky. That time between day and night.

(CONTINUED)

45 CONTINUED: 45

ANGLE ON CHOPPER IN THE DISTANCE. Something appears to be dangling below it. Like grapes on a long stem.

INSERT: It's RECON COBRA dangling from a SPIE RIG(Speicial Insertion Extraction) A device that gets them in and out without landing the chopper.

CUT TO:

46 EXT. JUNGLE CLEARING - DUSK 46

Violent downwash from chopper rotars as RECON COBRA hits the ground.

In a flash, they unclip from the SPIE RIG. The chopper is heard roaring away overhead. Instantly, they disappear into the bush.

CUT TO:

47 EXT. BUSH - NIGHT 47

Team Cobra crowded close together in jungle. HAND SIGNALS are exchanged. It appears to be some sort of intricate sign language. Dugan points at Betancourt.

ANGLE ON Betancourt who shakes his head violently, and points to indicate another direction towards the bush.

ANGLE ON Dugan who points at the trail again with emphasis. THIS IS AN ORDER

ANGLE ON Cleon who glares at Dugan, obviously not approving Dugan's strategy.

ANGLE ON Betancourt taking a deep breath, shrugging and emerging on to the open trail.

Silently, mystically, RECON TEAM COBRA emerges from the bush and appear on the trail and follow behind Betancourt.

NVA POV the ENEMY watches Betancourt step into the KILL ZONE. They detonate a CLAYMORE.

CUT TO:

ANGLE ON Betancourt sensing something as...EXPLOSION, claymore goes off.

ANGLE ON the others diving for cover.

(CONTINUED)

47 CONTINUED: 47

ANGLE ON a Betancourt's boot with still part of a his keg in it landing in front of Skip as he lays on the ground. A look of horror on Skip's face.

ANGLE ON an unrecognizable bloody mass that was part of Betancourt's body.

As everybody starts to get up they are hit with a shit load of enemy firepower. AMBUSH!

ANGLE ON Anthony firing a machine gun into the night as he lays down prone aiming and shooting at the unseen enemy.

ANTHONY
(Calling out to Skip)
Skip, feed me some rounds.

ANGLE ON Skip his hand on several bandeleroes of rounds. He's about ten feet away from Anthony.

ANGLE ON Terrified Skip. He won't budge.

Anthony looks over and sees Skip's face.

Skip is frozen in fear. Anthony takes this all in. His Homey is scared. Anthony fires some more into the night. Into the frame comes CLEON.

CLEON
(As he fires with his rifle)
We gettin' the fuck outta Dodge. Back to the rally point. Mission extracted...

LT. DUGAN
FIRE AND PULL!!!!

They all begin to fire and pull back. Some pour cover fire while others pull back, then the ones that pull back cover fire as the others move back, etc.

LT. DUGAN
(To Skip)
Movin' back...cover me!

ANGLE ON Skip still frozen.

Dugan moves back and gets ripped to shreds by NVA gunfire. Skip watches him fall dead. Skip is stunned.

(CONTINUED)

47 CONTINUED: 2 47

His not laying cover fire caused Dugan's death.

MORTAR EXPLOSION sending Anthony and Devaughn diving. More gunfire. Cleon is not far from them, behind a rock. The Corpsman, Ramsuer is firing and yelling at the enemy. Skip is the man closest to the enemy. Suddenly, enemy fire subsides.

Anthony looks at Devaughn, Devaughn at him. They look at Cleon, then they trade looks with Ramsuer.

ANGLE ON Skip more fear than ever.

SILENCE

DEVAUGHN
What are they doin'?

CLEON
Shit....You know damn well what they're doin'....

RAMSUER
What?

CLEON
They'd just love to have a Recon POW.

PAN THE FACES of the survivors of RECON COBRA, last on Skip. None of them want this.

Anthony moves up towards Skip.

ANTHONY
They just gonna have to kill me.

SKIP
I'm a dead man anyway.

ANTHONY
What the fuck you talkin' 'bout?

SKIP
Lieutenant's dead 'cause of me. Just Leave me here.

Movement is heard coming towards them.

CLEON
Fix bayonets!

They begin to put bayonets on the the end of their rifles.

(CONTINUED)

47 CONTINUED: 3 47

ANTHONY
Come on, Skip, we gonna make it back to the Bronx.

ANGLE ON SEVERAL NVA TROOPS coming out of the bush. Clearly it's a surrender or die situation.

PAN RECON COBRA FACES Then they all raise up slowly, Skip last.

THE SHIT EXPLODES close quarters, hand to hand combat as they fight to get out.

ABOVE ANGLE CAMERA PULLING BACK as the fighting gets furious...

DISSOLVE TO:

48 EXT. BASE CAMP - DAY 48

As another MARINE takes their photos, Anthony, Skip, Devaughn, and Cleon posing. Skip and Anthony are doing a long "a DAP shake. Devaughn looks on in wonderment. "When photos are taken, they freeze frame into black and white. As Aretha Franklin's version of the Beatles' "LET IT BE" BEGINS PLAYING.

SHOTS AS FOLLOWS: a) Anthony, Skip, and Ramsuer, picking up Devaughn..

b) Anthony and Skip hugging.

c) Anthony, Devaughn, and Skip posing with their weapons.

d) Charles making a "black power" fist. There is a wide smile on his face. Freeze on this black and white photo as...

ANGLE ON Cleon holding the camera ready to shoot a picture of Devaughn and Anthony.

DEVAUGHN
Hold on...how you do that shake, Anthony?

ANTHONY
It's a dap.

(CONTINUED)

48 CONTINUED: 48

DEVAUGHN
A what? Well, whatever the fuck it is I wanna learn it.

Anthony slowly teaches Devaughn the elaborate handshake.

Cleon gets ready to snap picture.

ANGLE ON CORPORAL ROB, WHITE 20'S. He wears a JUNGLE COVER with a CONFEDERATE FLAG on the side. He looks at Devaughn in disgust.

CORPORAL ROB
Damn, Devaughn, when you go back to Alabama they gonna throw you outta the Klan for consortin' with the enemy...

Just as he says this Cleon snaps the picture,

ANGLE ON Anthony and Devaughn. Disgusted looks in both their faces. FREEZE FRAME turn pose to black and white photo as...

DISSOLVE TO:

49 INT. KENNEDY AIRPORT, NEW YORK - DAY 49

The Aretha song still playing, as Anthony steps off the plane dressed in his Marine "DRESS BLUE" uniform. It should be noted that he now wears SERGEANT STRIPES. As he steps in the terminal there is a group of Anti-war protestors waiting for the arrival of some dignitary. Some PROTESTORS spot Anthony and leave their group and follow him to the baggage claim area. Both Protestors are white and long-haired. Anthony sees his duffle bag coming toward him on the baggage carousel.

PROTESTOR I
Marine, huh?

Anthony turns to them and smiles.

Anthony picks up his bag.

Both protestors spit on him.

Anthony grabs one of the protestors by the throat. The protestor's eyes bulge out as Anthony looks into his eyes with a death stare.

ONLOOKERS stare at Anthony. It gets his attention. He releases the man and quickly gets out of there.

50 EXT. NORTHEAST BRONX - DAY 50

As Marvin Gaye's "WHAT'S HAPPENIN' BROTHER" plays Anthony is coming down the stairs of the elevated subway station and and on to the streets. He carries his duffle bag. He gets into a cab and as the cab moves along to his house he checks out the streets he grew up in. The brothers are sporting wide-brimmed hats, shirts with wide lapels. Brothers are also wearing either high-heeled shoes or platformed shoes. Lots of flared and bell-bottomed pants. There seem to be less white people in the neighborhood. One thing that's definately changed is the WOMEN. It is a hot day, and the sisters are wearing HALTER TOPS that cover their breasts but show much skin, stomach, back, on brown, black and yellow skin. These girls wear the new HOTPANTS, while others wear TIGHT cutoff jeans. Many of them wear the new PLATFORM SHOES. My God, they all look good enough to eat.

XCU ON Anthony.

ANTHONY
My, my, my, my, my, my, my, my....

Suddenly, as the car passes a park, Anthony sees a familiar figure.

ANTHONY(CONT'D)
(To Cabbie)
Hey, Brother, hold up!

The cab stops.

ANTHONY(CONT'D)
Keep the meter runnin'.

CABBIE
You ain't gotta worry about that.

Anthony goes into the park. The Temptations' "PSYCHEDELIC SHACK" begins playing. Yes, it is Skip.

ANTHONY
STRAIGHTEN UP THERE, MARINE!

Skip doesn't move. Anthony gets closer. He looks at his friend.

CLOSE ON Anthony sadness and anger across his face.

CUT TO:

CLOSE ON SKIP nodding out on his heroin high.

Anthony starts to say something, but then thinks better of it. He looks around the park and sees small children playing amongs the DEALERS and JUNKIES.

(CONTINUED)

50 CONTINUED: 50

A slick dressed DEALER type comes up to him.

DEALER
He a friend of yours and I'll give you a discount, Marine.

Anthony turns and looks into the face of the Dealer. It's COWBOY, from Kirby's Pool Hall.

COWBOY
Oh, shit, look who's back in the motherfuckin' world!

Skip looks up and sees Anthony. He smiles. He gets up.

SKIP
Hey, blood.

ANTHONY
Hey.

They embrace.

CUT TO:

51 EXT. NORTHEAST BRONX STREETS - DAY 51

Anthony and Skip walking. Anthony carries his duffle bag over his shoulder.

SKIP
Man, I thought you was gonna be a lifer. You was there when I got there and there when I left.

ANTHONY
Just did my four years I signed for.

SKIP
Yeah, but thirty months in the 'Nam?

ANTHONY
Neighborhoods changing.

SKIP
Still a good place. White people movin' out though....Saw Juanita, man she lookin' good...

(CONTINUED)

51 CONTINUED: 51

ANTHONY
What...she married now?

SKIP
Nah, Brother...waitin'...for you.

ANTHONY
Get the fuck outta here. We exchanged a few letters, but ain't nothin' goin' on.

Skip looks at him.

SKIP
You should check her out.

ANTHONY
I get the time I will.

SKIP
Oh, man, you gotta check out Joe and Marisol...they got twins.

ANTHONY
No shit?

SKIP
And she so big now look like she got quadruplets in that belly of hers.

Anthony cracks up.

SKIP(CONT'D)
If I'm lyin' I'm flyin'.

ANTHONY
Joe workin'?

SKIP
Post office...three quarter time...got a part time guard job though...mouths to feed...

ANTHONY
How you doin?

SKIP
Cool....I'm cool...brother....

ANTHONY
You need any money?

(CONTINUED)

51 CONTINUED: 2 51

SKIP
Man, I'm gettin' over like a fat rat.

Skip holds out his fingers and begins to count all the things he has going for himself.

SKIP(CONT'D)
I get my school money every month from the government, I got a no show gig at the college Veteran Affairs office, I got my fifty per cent medical check...comin' to me for the rest of my life...

ANTHONY
How'd you pull a fifty percent medical...you ain't disabled.

SKIP
Hey, Brother, some shit got in me over there...

ANTHONY
What?

SKIP
They don't know what it is, but my blood cells are all fucked up....some nights I wake up in cold sweats.... And don't look at me like that, it ain't the heroin....Lotta vets coming down with this shit...

ANTHONY
And they don't know what it is?

SKIP
Square business.

ANTHONY
Fuck.

They are in front of Anthony's house now. They look at each other for a long beat.

ANTHONY(CONT'D)
You wanna come on in?

SKIP
Nah, man...maybe I'll catch you later

(CONTINUED)

51 CONTINUED: 3 51

They do a long "DAP" shake. Then Anthony goes up the stairs, duffle bag over shoulder. As Anthony rings the bell, from his POV, he watches Skip smile weakly at him, then walk away.

The door opens and there stands Mrs. Curtis. She and Anthony look at each other in silence for a beat. Then she pulls him to her and hugs him.

MRS. CURTIS
You could have wrote.

52 INT. CURTIS DINING ROOM - NIGHT 52

Another Curtis feast on the table. Collard greens, blackeye peas and rice, spare ribs, roast beef, and blueberry pie. Mrs. Curtis, Mr. Curtis, and Anthony have just finished eating.

MRS. CURTIS
I still don't understand why you didn't write.

ANTHONY
I did.

MRS. CURTIS
Twice in four years. And then what? A line or two.

MR. CURTIS
He's home and safe...that's all that's important.

MRS. CURTIS
Thank God for that.

She watches Anthony eat in silence.

MRS. CURTIS
Are you all right?

ANTHONY
Uh huh.

MRS. CURTIS
Look at me.

Their eyes meet, then Anthony diverts her eyes.

MRS. CURTIS(CONT'D)
Can't you look me in the eyes after all these years.

(CONTINUED)

52 CONTINUED: 52

Anthony looks her in the eyes. She doesn't want to see what's in those eyes, but does. It sends a chill through her. These are not the same eyes that left the Bronx four years ago. She pulls back a bit. Anthony goes back to eating. She looks over at her husband.

ANGLE ON MR. Curtis a disapproving look at his wife. She ignores him.

MRS. CURTIS
Did you smoke marijuana over there?

Anthony continues to eat.

MRS. CURTIS(CONT'D)
Did you shoot drugs?

MR. CURTIS
Honey...

MRS. CURTIS
Did you?

Anthony slams down his fork. He rolls up his sleeves.

ANTHONY
(Sarcastic)
Look, Ma, no needle tracks!

MRS. CURTIS
I have to know. So many of you are coming back hooked on drugs.

ANTHONY
I was a Sergeant in a Force Recon Unit. It was an elite fighting force, the elite fighting force. Bad habits could cost us our lives.

MRS. CURTIS
I just had to know if you'd gotten any bad habits. So that we could help you...

ANTHONY
No bad habits, Ma....'Cept a little killin'...for my country of course.

He picks up his fork and begins eating again.

She looks at him with even more uneasiness.

(CONTINUED)

52 CONTINUED: 2 52

MR. CURTIS
(Changing the subject)
One thing I'm glad of...I got my old hunting partner back.

Anthony smiles.

53 EXT. WOODS, UPSTATE NEW YORK - DAY 53

Anthony and his Father are hunting. Anthony, wearing his Marine field jacket, is up ahead. His rifle at the ready.

CUT TO:

CLOSE UP Of Mr. Curtis' boot stepping on a branch, the branch gives a cracking sound.

CUT TO:

CLOSE UP ON ANTHONY'S EYES. They are alert, aware, and in another world...

SMASH CUT TO:

54 EXT. VIETNAM JUNGLE - DAY 54

Anthony spins around and aims his rifle at A NVA, he has caught the man sneaking up on him. Fear in the NVA's eyes.

CUT TO:

Anthony's finger on the trigger.

CUT TO:

The NVA soldier from Anthony's POV at the end of the rifle.

CUT TO:

Anthony's finger on the trigger about to pull.

MR. CURTIS(O.S.)
ANTHONY!!!!!!!!!!!!

SMASH CUT TO:

55 EXT. UPSTATE NEW YORK WOODS - DAY 55

James Brown"s "IT'S A MAN'S WORLD" is playing. Anthony now sees that the person he is aiming at is not a NVA soldier, but is instead his FATHER.

(CONTINUED)

55 CONTINUED: 55

XCU ON Mr. Curtis looking scared shitless.

Slowly, Anthony lowers his rifle. He is sweating profusely. There are several beats of silence between the two men. Then Anthony walks towards his father. When he gets to him he stops and looks his old man in the eyes.

ANTHONY
I guess I won't be huntin' with you anymore, Dad.

MR. CURTIS
It was just a reflex action...

ANTHONY
(Shaking his head)
Sorry, Pops....I'll meet you back at the cabin.

Anthony walks away.

CLOSE UP ON Mr. Curtis. He can't believe this. Anthony has hunted with him since he was a boy. Is it over? A tear rolls down Mr. Curtis' cheek.

56 EXT. NIGHT, KIRBY'S BAR AND POOL - NIGHT 56

Anthony stands there dressed to kill. He enters Kirby's.

CUT TO:

57 INT. KIRBY'S - NIGHT 57

Anthony walks in, and from his POV, he sees the familiar friendly faces of guys and older men he's known all of his life. Sly and the Family Stone's "HOT FUN IN THE SUMMERTIME" is playing on the Jukebox. It's a STEADY-CAM shot looking over Anthony's shoulder. We see the faces and hear their comments as Anthony makes his way through the room. They shake his hand and pat him on the back. Comments are heard: "All right now" Lookin' good" "Here come a bad mother..."

ANGLE ON JOSE'S FACE, smiling and now mustached.

Anthony and Jose embrace.

ANTHONY
Motherfucker!

(CONTINUED)

57 CONTINUED: 57

Jose talks as he guides Anthony through the crowd.

ANTHONY(CONT'D)
Heard you got wounded.

Jose raises his hand and shows a FINGER MISSING.

JOSE
Ain't it beautiful, Bro? I was in demolitions and my fuckin' finger gets blown off....

Jose laughs.

JOSE(CONT'D)
Motherfuckers taught me everything about explosives....I come back to the world thinkin' I can get a job blowin' up shit for construction companies....Man, them fuckin' wops won't let me no where near a construction sight....The Post Office layed me off.... But I'm hangin' in there, Bro.
(Whispering)Me and Kirby got somethin' in the works. We'd like you to think about gettin' down with us...

ANGLE ON ANTHONY Something in the works?

JOSE(CONT'D)
Me and Marisol got twins....

ANTHONY
...and one on the way.
Congratulations!

Finally, the crowd parts just as the music segues into Hendrix's "MACHINE GUN", and there stands Kirby, with a cigarette dangling from his mouth. He smiles. Anthony smiles. They embrace.

CUT TO:

58 INT. KIRBY'S BACK ROOM - NIGHT 58

Anthony and Kirby sitting at the table, light coming only from the hanging lamp above. Drinks in front of them.

(CONTINUED)

58 CONTINUED: 58

ANTHONY
Man, I been everywhere looking for a job.

KIRBY
Somethin'll come up.

ANTHONY
Took the Post Office test, but nothin' yet...

KIRBY
Takes time, Kid....

ANTHONY
This electronic store on Fordham Road was acting like they were going to hire me. Kept callin', but nothin' came of it.

KIRBY
They always put you through the ringer for gigs in the square world.

ANTHONY
No shit. I even took the police test.

Kirby starts laughing.

ANTHONY(CONT'D)
What's so funny?

KIRBY
Shit don't ever get that bad.

They both start cracking up.

ANTHONY
I didn't think I'd be coming back to this...

KIRBY
No job?

ANTHONY
That ain't the half of it. Some hippie motherfuckers spit on me when I got to Kennedy. I was ready to do the sucker up.

(CONTINUED)

58 CONTINUED: 2 58

KIRBY
Wasn't spittin' at you...was spittin' at the government.

ANTHONY
I need a fuckin' job.

KIRBY
Me and Joe been thinkin' 'bout you. We might have somethin' goin' down.

Anthony arches an eyebrow at him.

ANTHONY
He whispered something about that to me. Man, I don't play that shit.

KIRBY
If this is as big as I think, none of us will have to play anything ever again.

They look at each other. Kirby picks up his drink, Anthony his.

KIRBY(CONT'D)
To you, Kid.

They toast.

KIRBY(CONT'D)
Good to have you back.

59 INT. SAUL'S BUTCHER SHOP - DAY 59

Anthony putting in an application at a Butcher Shop. SAUL, a Jewish man in his late fifties takes the application from Anthony.

SAUL
You afraid a blood?

ANTHONY
That's all I been around the last four years.

Saul looks over the application.

SAUL
Know anything about butcherin'?

ANTHONY
I'm a fast learner.

59 CONTINUED: 59

Saul takes an apron from behind the counter.

SAUL
Then it's time to start learning.

ANGLE ON Anthony a look of surprise.

60 EXT. JUANITA'S PORCH - NIGHT 60

Wearing his ever present Marine field jacket, Anthony ringing Juanita's doorbell. The door opens. The street light reveals a woman with a large AFRO, but her face can't be seen.

ANTHONY
Hi, is Juanita in?

DELILAH
No.

Delilah steps into the light. With her big 'fro, larger chest and hips, she looks like someone else. But there's no doubt about it, this is Delilah. She wears a short leather jacket with all kinds of buttons pinned to it. They have such sayings printed on them as; "FREE HUEY", "RIGHT ON", "POWER TO THE PEOPLE" "BLACK POWER" and "OFF THE PIGS." Little Delilah has evolved into a revolutionary fox.

DELILAH
So Johhny done finally come marching home.

Anthony still in shock.

DELILAH(CONT'D)
You only been home two months, 'bout time you found your way here. You gonna stand there or you comin' in?

CUT TO:

61 INT. BENSON LIVINGROOM - NIGHT 61

As they step into the livingroom, The Jackson Five's version of Stevie Wonder's "DON'T KNOW WHY I LOVE YOU" is playing on the stereo. Some baby toys are spread over the living room.

(CONTINUED)

61 CONTINUED: 61

DELILAH
Thought you had gone over to the Communists.

ANTHONY
That ain't happenin' here...

DELILAH
If you were smart that's what you would of done.

ANTHONY
You don't know what the fuck you're talkin' about....I'm sorry.

DELILAH
It's cool. It's not your fault You've been brainwashed by the American Imperialist forces....

ANTHONY
What the fuck....

DELILAH
They fucked you, the Vietnamese, and everybody else....

ANTHONY
You know a hello, how you doin', that would have been nice before you got into all this political shit.

She pulls him close to her and kisses him on the lips long and hard. Then she releases him. He's dazed.

DELILAH
Welcome home...and welcome to the revolution.

ANTHONY
Kisses like that and I'll join any army you're in.

DELILAH
Would you?

Anthony looks at her.

DELILAH(CONT'D)
Maybe one day....

Anthony picks up a baby toy and plays with it.

(CONTINUED)

61 CONTINUED: 2 61

ANTHONY
Your baby?

DELILAH
Guess again?

ANTHONY
Juanita?

Delilah nods.

ANTHONY
She married?

DELILAH
I'll let her fill you in.

Keys are heard rattling at the front door.

Delilah looks at Anthony deeply.

DELILAH(CONT'D)
I got some rap for you...'bout what I been into....Glad you made it back.

Juanita comes into the house, she doesn't see Anthony at first.

JUANITA
My baby ready to go home with me?...

Juanita looks up and sees Anthony standing there with Delilah. There is a long pause and silence.

DELILAH
I'll go up and get Sarah up and dressed.

Delilah goes up the stairs. Juanita walks over to Anthony.

JUANITA
You son of a bitch. You selfish son of a bitch.

She grabs his hands and looks at them to see if all his fingers are there. She puts her hands against his legs to see if they too are real.

ANTHONY
I've got everything I left here with.

(CONTINUED)

61 CONTINUED: 3 61

JUANITA
You son of a bitch.

She puts her head on his chest and hugs him.

CUT TO:

62 INT. BENSON LIVINGROOM - A LITTLE LATER 62

As Otis Redding's "I'VE BEEN LOVING YOU TOO LONG" plays on the stereo, Anthony and Juanita sit.

ANTHONY
So where's your apartment?

JUANITA
Gerard Avenue?

ANTHONY
South Bronx?

JUANITA
Can't afford the apartments up here. And I don't want to live in no projects.

ANTHONY
I hear that.

JUANITA
I work at the hospital mornings and I take nursing at Lehman college at night.

ANTHONY
Well, go on with your bad self. So you married?

JUANITA
No....

ANTHONY
Jive turkey wouldn't marry you?

JUANITA
He refused.

Anthony looks at her long and hard. She still looks good.

ANTHONY
Good as you look...he was a fool.

(CONTINUED)

62 CONTINUED: 62

JUANITA
That's what other guys say.

ANTHONY
Got a boyfriend?

JUANITA
I tried to wait for you.

ANTHONY
I didn't want you to.

Delilah comes down stairs carrying three year old SARAH. She's a living doll. The little girl immediately wants to go to Juanita. Delilah brings her over. Juanita raises up the little girl and kisses her. Sarah giggles.

ANTHONY(CONT'D)
Aren't you going to introduce me to your daughter?

JUANITA
Sure will.

She turns the little girl around.

JUANITA(CONT'D)
Anthony Curtis, I'd like to introdiuce you to Sarah Marie Curtis....Our daughter.

ANGLE ON Anthony. Did he hear what he thought he just heard?

63 EXT. GERARD AVENUE, SOUTH BRONX - NIGHT 63

Establishing shot of Juanita's building. A rundown tenement. Black and Hispanic adults and teenagers hang out on the stoop. Juanita's little FORD PINTO sits in front.

CUT TO:

64 INT. JUANITA'S CAR - NIGHT 64

Juanita and Anthony sit in the car. Juanita on the driver's side, while Anthony is on the passenger side holding the sleeping Sarah.

ANTHONY
You didn't even tell my parents?

(CONTINUED)

64 CONTINUED: 64

JUANITA
No reason to....Skip knew. He wanted to tell you when he got over there but I told him it was none of his business.

ANTHONY
Yeah, but he tried to tell me in his own way...

JUANITA
It's the way you left things. I didn't want you thinking I was trapping you.

ANTHONY
Juanita...I could have had money sent home for her.

JUANITA
We did fine.

ANTHONY
What? Living in this shit hole?

JUANITA
Yeah, Baby, it's my shit hole.

ANTHONY
I didn't mean it like that.

JUANITA
Yeah, well how did you mean it?

The beeping of a horn is heard. Juanita and Anthony turn and see a brand new WHITE ELDORADO sitting next to them.

ANGLE ON CUTTY, a black man in his early thirties. He wears a wide-brimmed hat and is dressed to the nines. Even though it's night he wears shades. Curtis Mayfield's "PUSHERMAN" is playing. As he pulls up. the lines to the song that go "...a man of odd circumstance, a victim of ghetto demands..." are being sung by Curtis on the 8 TRACK.

CUTTY
Hey, Baby girl.

JUANITA
Hey, Cutty.

CUTTY
Came by earlier but you wasn't in.

CLOSE ON Anthony. Very uncomfortable.

64 CONTINUED: 2 64

JUANITA
I had class tonight.

CUTTY
I see....Schoolmate helped you home, huh?

JUANITA
He's a friend....

CUTTY
You need anything?

JUANITA
I'm fine, Cutty.

CUTTY
Need some money?

JUANITA
I'm fine.

Cutty gets out of the car and comes over to Juanita's side of the car. He looks in the car.

CUTTY
My girl's sleepin' huh? So who's your friend?

An intense pause.

JUANITA
Anthony this is Cutty.

Cutty sticks his hand in and shakes Anthony's hand.

CUTTY
What's happenin', Tony..

ANTHONY
Anthony.

CUTTY
Beg your pardon?

ANTHONY
My name is Anthony.

Anthony looks into Cutty's eyes.

CUTTY
So what that mean, Brother? Who is this motherfucker, Juanita? You better school him on who Cutty is.

(CONTINUED)

64 CONTINUED: 3 64

ANTHONY
Who the fuck are you?

CUTTY
You tell this lame I'll kill.

JUANITA
Cutty, this is Sergeant Anthony Curtis.

CUTTY
I don't give a motherfuck if he's Richard M. Nixon's chief ass wiper, I'll cut this...

Suddenly a look of recognition comes over Cutty's face.

CUTTY(CONT'D)
Hey, brother, would you please accept my apology?

Anthony looks at him. He really wants to tear this hustler son of a bitch a new asshole.

CUTTY(CONT'D)
Don't be cold brother. I thought you was one of these smartass youngbloods.

They shake hands.

CUTTY(CONT'D)
Hey, I'm just Cutty you know? These my streets. I make sure that good people like Juanita and that precious little girl of yours that you're holdin' don't get messed with by the wrong people.

Cutty looks at Sarah sleeping in Anthony's arms.

CUTTY(CONT'D)
Look at her...in her Daddy's arms at last.

Cutty goes into his pocket and pulls out some bills.

JUANITA
I told you...I'm fine....

CUTTY
I know that. The Marines are here.
(laughs)
This is for Sarah.

(CONTINUED)

64 CONTINUED: 4 64

He tosses the money into the car. Then he hops into his Caddilac and pulls off. Anthony looks down at the money.

ANGLE ON TWO ONE HUNDRED DOLLAR BILLS.

65 INT. JUANITA'S APARTMENT - NIGHT 65

As Juanita, Sarah and Anthony enter the apartment, Juanita turns on the lights.

VARIOUS ANGLES Roaches scattering everywhere.

ANGLE ON Juanita, a slightly embarrassed look on her face.

66 INT. JUANITA'S APARTMENT - NIGHT 66

Anthony sits in the Livingroom listening to Santana's "SAMBA PA TI" as Juanita puts Sarah to bed. He looks around. The room is not badly furnished, all things considered. But the place needs to be badly painted. Paint is peeling from the ceiling. ANGLE ON ROACHES crawling on the wall,

Anthony shakes his head. Juanita comes in the room. She smiles at Anthony.

ANTHONY
Well, I'd better be leaving.

JUANITA
You just got here.

ANTHONY
I don't won't to impose.

JUANITA
How could you be imposing?

ANTHONY
Hey, I respect the fact that you got a life....You might be expecting company or something.

JUANITA
Ain't nobody coming here.

ANTHONY
I better go.

Anthony gets to the door.

(CONTINUED)

66 CONTINUED: 66

JUANITA
I used to see Cutty. Is that what you want to hear?

He turns around and looks at her.

ANTHONY
He made it very clear.

JUANITA
So what's the problem?

ANTHONY
Man throw two yards in your car? What's wrong? Apparently nothing.

JUANITA
Don't you judge me. If I wanted to be with him I could...

ANTHONY
Fuckin' pimp around my daughter...

JUANITA
He's not a pimp. And you didn't know you had a daughter until two hours ago. I haven't dated him for three or four months. But don't jump on me for having a life. You didn't want one with me.

She's closer to him now. He wants to grab her but can't seem to bring himself to it.

JUANITA(CONT'D)
So what you wanna do? You wanna walk out that door? Right on. Keep on truckin'. Me and my baby have been doin' fine without you.

He stands there.

JUANITA(CONT'D)
I had a couple of boyfriends. That make me a whore to you? You, who didn't even want me?

He grabs her and pulls her to him.

JUANITA(CONT'D)
I ain't loved nobody else. Nobody could ever get my heart, Anthony, the most important thing, my heart, belonged to you.

They stand there in a long embrace.

67 EXT. BUTCHER SHOP - DAY 67

SEASONAL CHANGE. Establishing shot of Saul's Butcher Shop shows a bit of snow on the ground. It is November.

68 INT. BUTCHER SHOP - DAY 68

Anthony chopping meat in Saul's Butcher shop. As Anthony chops the meat, blood is splattered all over his apron. Some is even on his face. He chops away, seeming to enjoy the work.

CUT TO:

69 INT. BUTCHER SHOP - DAY 69

Saul is paying Anthony in cash.

SAUL
You good worker.

ANTHONY
Yeah, well I wish you had more work.

SAUL
I'm sorry I can only use you three days a week.

ANTHONY
Hey, Saul, I'm grateful for the work you give me.

Saul reaches under the counter and gives Anthony a large bag.

ANTHONY(CONT'D)
What's this?

SAUL
A little bonus.

Anthony reaches in the bag and pulls out a LARGE TURKEY.

ANTHONY
Hey, man...thanks...

SAUL
You have a happy Thanksgiving....

ANTHONY
Yeah, Sam...you too...

70 INT. JUANITA AND ANTHONY'S APARTMENT, SOUTH BRONX - NIGHT 70

The Kitchen. Saul's Turkey is on the table cooked. It has already been attacked by the small family. Anthony has Sarah on his lap as he feeds her from his own plate. Juanita has just finished eating. She pushes herself away from the table and it is revealed that she is PREGNANT. About five months along the way.

JUANITA
You gonna spoil that girl.

ANTHONY
Yeah...and I'm gonna spoil that one in your belly too.

Juanita takes her dishes to the sink.

JUANITA
Don't need no spoiled kids.

ANTHONY
Why not?....Not enough black babies are spoiled.

JUANITA
You got a point there.

ANTHONY
Come here.

Juanita comes over to him. Anthony pulls her to him. He rubs her belly.

ANTHONY(CONT'D)
You are going to be a boy.
(Chanting)
A boy, a boy, a boy, a boy, a boy!

Juanita laughs.

JUANITA
You're so silly.

ANTHONY
It's the power of the mind. We will ourselves a boy.

JUANITA
Well if it's a boy you gonna handle him.

ANTHONY
With pleasure....

(CONTINUED)

70 CONTINUED: 70

A sad look comes across her face. Juanita picks up the dishes on the table and takes them over to the sink.

Anthony puts Sarah down and goes over to Juanita.

ANTHONY(CONT'D)
Hey...everything gonna be cool.

JUANITA
I'll be five months next week....You five months pregnant and you can't be a nurses aid.

ANTHONY
We'll be all right.

JUANITA
Saul can't give you no more days at the butcher shop.

ANTHONY
Nah...but I got some possibilities.

JUANITA
I got one too.

ANTHONY
What's that?

JUANITA
Welfare.

ANGLE ON Anthony. Not too keen on the idea.

JUANITA(CONT'D)
It's only temporary.

ANTHONY
You don't have to do that...

JUANITA
Yeah...I do...

A brief pause between them.

ANTHONY
Shit. Ain't nobody in my family ever been on welfare.

JUANITA
It's just a way to help us get over.

(CONTINUED)

70 CONTINUED: 2 70

ANTHONY
I get a job and we'll get over. Look, can't you wait?

JUANITA
Wait for what? Wait for us not to be able to pay the rent?

This really stings Anthony.

JUANITA(CONT'D)
Anyway...it won't be you on welfare, it'll be me and Sarah.

ANTHONY
What do you mean?

JUANITA
Gotta tell them I'm a single parent. And I don't know who's baby I'm carrying?

ANTHONY
What?

JUANITA
If I tell 'em you living here, they'll deduct whatever you're gettin' from sam outta my welfare check and food stamps.

ANTHONY
You gotta tell 'em you don't know who the baby's father is? They'll think you're a slut.

JUANITA
Who cares what they think? Long as they start sendin' checks.

71 INT. KIRBY'S POOL HALL - NIGHT 71

Cowboy and Anthony are shooting pool. Kirby and Jose watch. Cowboy takes a shot and misses.

COWBOY
Damn!

ANTHONY
Clean up time.

Cowboy cuts his eyes at Anthony.

(CONTINUED)

71 CONTINUED: 71

COWBOY
Man, how come you always talkin' shit?

Anthony is shooting and driving balls into pockets.

COWBOY(CONT'D)
That's why I kicked your ass when you was a kid...gettin' smart and shit.

He watches Anthony drive another ball in.

COWBOY(CONT'D)
Now you play this Marine Hero and shit. Y'all was fuckin' fools for goin' over there and fightin the white man's war. Come back here and you got what you left with; not a fuckin' thing.. ..'Course you got that fine-ass Juanita.

Anthony looks up at him.

COWBOY(CONT'D)
Don't look at me like that. I'm just complimentin' you on your taste.

Anthony takes his shot and the ball goes in.

COWBOY(CONT'D)
'Course you know the baddest motherfucker this side of Nicky Barnes...my boss man, Cutty, he used to tap that ass when you was in the Nam.

Anthony continues to shoot.

KIRBY
Don't you think you gettin' a little disrespectful, Cowboy?

COWBOY(CONT'D)
What I'm doin'? I'm talkin' 'bout life. What Anthony care?...he wasn't here...somebody had to be gettin' it...

Suddenly, Anthony swings the stick and hits Cowboy behind the legs. Cowboy goes down in pain, as Cowboy tries to get up, Anthony slaps Cowboy across the face with the stick. Now he sticks the end of the stick in Cowboy's chest.

(CONTINUED)

71 CONTINUED: 2 71

Right at his heart. Jose and Kirby look at each other. This isn't the Anthony they remember.

KIRBY
He's had enough, Anthony.

Anthony grabs Cowboy by the neck and continues to beat the shit out of him. He throws Cowboy across the room. Cowboy gets up and goes for a chair, he picks it up and tries to hit Anthony with it. Anthony blocks and parries the chair, walking right through it and punching the shit out of Cowboy. As Cowboy hits the wall, blood spurts everywhere.

JOSE
Jesus!

Anthony thrusts a Karate Bear Claw knuckle into Cowboy's throat. Cowboy grabs his throat like he's choking. He falls to the floow.

COWBOY's POV as Anthony's foot continuously stomps at him. He can see Anthony's face, death in his eyes. ANTHONY'S POV FROM ABOVE, Cowboy bleeding profusely from everywhere.

Jose and Kirby pulling Anthony off of the now motionless Cowboy. Anthony is still in his fury and he's about to hit Kirby, when Jose catches his hand.

KIRBY
(Softly)
Hey, Youngblood it's us.

ANGLE ON Anthony. The intense anger leaving his face as quickly as it came.

CUT TO:

72 EXT. HOSPITAL EMERGENCY ENTRANCE - NIGHT 72

Kirby's car pulls up and Cowboy is thrown out of the car. The horn is heard beeping. A NURSE comes out. The car pulls off.

73 INT. KIRBY'S CAR - NIGHT 73

Kirby, Anthony, and Jose sit in the car. Jose is popping tablets of speed into his mouth.

JOSE
Anybody want some speed?

(CONTINUED)

73 CONTINUED: 73

ANTHONY
Fuck outta here...life's fast enough...

KIRBY
Cut the bullshit, Joe....Get your mind clear. Now, you sure they pick up cash money?

JOSE
Cash money, like clock work, once a month. And they stop by the Post Office before they make their final run to Washington...

KIRBY
All the way to D.C. where they burn the money....Damn!

JOSE
Old bills...sometimes a couple of million.

ANTHONY
Wait a minute...you tellin' me the government takes money every month and burns it?

JOSE
Like motherfucking clockwork.

KIRBY
How many guards?

JOSE
Three. Two in the front of the truck carry forty fives. The one locked in with the money has a high caliber machine gun.

KIRBY
Think we can take 'em?

ANTHONY
What the fuck I look like to you? John Dillinger? ...

KIRBY
I can put up the guns, get the money to get the plans going, but you're the master planner...

(CONTINUED)

73 CONTINUED: 2 73

JOSE
That's right, Bro', you were one helluva a fire team leader in the bush...you was Recon....You got the skills and the guts to help us pull this off.

ANTHONY
Yeah I was a bad motherfucker in the bush....

JOSE
. You know it....

ANTHONY
But this ain't the bush. All I want is an honest days work.

JOSE
The bastards layed me off. I can't find no kinda work. I got mouths to feed.

ANTHONY
So do I.

KIRBY
Well, here's the way. We hit this government truck...with all that money....

ANTHONY
(Abruptly)
I'm out of this...

Anthony gets starts to get out of the car. Kirby grabs him.

KIRBY
Man, would you just think about it?

ANTHONY
I'm down with you for anything. But this is crazy. We'll all get killed.

KIRBY
Let me tell you somethin'. You wanna keep that woman of yours?

ANGLE ON Anthony

(CONTINUED)

73 CONTINUED: 3 73

KIRBY(CONT'D)
You wanna jump on my ass? Go ahead. But I'm tellin' you as your partner! You wanna live like you supposed to? Like a fucking human being? This is the chance. This gonna be a motherfuckin' smoker...

JOSE
Square bizness!

ANTHONY
Look...I"ll think about it.

Anthony pulls away and leaves. Kirby and Jose sit there.

74 INT. JUANITA AND ANTHONY'S BEDROOM - DAY 74

Anthony and Juanita are trying to make love. Anthony is on top of her kissing her. Suddenly he turns off of her. There's a pissed look on his face.

JUANITA
What's wrong with you?

ANTHONY
I don't know.

She rubs his chest.

JUANITA
Just relax.

ANTHONY
That's what you always say.

JUANITA
'Cause it's true.

She moves begins kissing his chest, then moves her head downward...about to go down on him. Anthony jerks away and gets up and goes over to the window.

JUANITA(CONT'D)
Is it because I'm pregnant?

ANTHONY
Don't be silly...

JUANITA
Then how come you can't make love to me?

Anthony doesn't answer he just looks out into the South Bronx night.

75 INT. THE BUTCHER SHOP - DAY 75

Anthony is chopping meat in the back of the shop. He looks up and sees the MIDDLE AGED VIETNAMESE man who he and Lt Dugan were trying to interrogate. The man is dressed in the same peasant outfit he had on in Vietnam. Anthony is surprised to see him.

ANGLE ON Middle-aged Vietnamese man smiling at Anthony. His teeth are blackened and rotting. Anthony smiles back.

The Middle-aged Vietnamese man points at the butcher block where Anthony is chopping. Anthony looks down.

ANGLE ON Anthony's face. A look of terror. ANGLE ON on chopping block SEVERAL HEADS and a pile of EARS.

ANGLE ON D"AMBROSIO's head on the chopping block.

ANGLE ON the Vietnamese man laughing.

ANGLE ON BLOOD ALL OVER ANTHONY'S HANDS

The Vietnamese man laughs.

ANGLE ON Anthony backing away and screaming. The man's laughing can be heard.

SMASH CUT TO:

76 INT. JUANITA AND ANTHONY'S BEDROOM - NIGHT 76

Anthony in bed with Juanita. He is screaming in his sleep. Juanita jumps up and begins to shake Anthony awake. Anthony springs up in a coldsweat.

JUANITA
It's all right, baby...it's all right...

ANGLE ON Anthony's terrified face...

JUANITA(O.S.)
It's just another dream...just another dream...that's all...

The anxiety begins to subside from Anthony's face.

77 INT. THE BUTCHER SHOP - DAY 77

ANTHONY is chopping up meat in the back of the shop. Saul comes over and watches him for a few beats.

(CONTINUED)

77 CONTINUED: 77

SAUL
We need to talk.

Anthony looks up at Saul. He puts the meatcleaver down.

ANTHONY
Wha's up?

SAUL
You're a good guy.

ANTHONY
Saul I ain't got time to kibitz with you...I got a whole lotta meat to cut.

SAUL
Listen to you...kibitz? You talkin' Yiddish now?

Anthony smiles.

SAUL(CONT'D)
Really...you're a good guy.....Lotta guys I had in here they claim they want a job...but they don't do no work. You come in here...you bust your hump.

ANTHONY
That mean I get a raise?

SAUL
(He smiles weakly)
I wish, Kid...I wish. I'm closin' the shop down.

ANGLE ON Anthony

SAUL(CONT'D)
Business ain't been so good since they opened that discount meat market on Boston Road.

ANTHONY
But you got so many regular customers...

SAUL
Not so much anymore....and the people who live in the projects they go to the discount place.
(MORE)

(CONTINUED)

77 CONTINUED: 2 77

SAUL (cont'd)
Who can blame them for wanting to save a little money? I'da let you know sooner...but I kept thinkin' things would pick up.

CUT TO:

78 INT. BUTCHER SHOP - DAY 78

In the front of the store, Saul is handing Anthony cash. Anthony looks at the cash.

SAUL
I feel bad doin' this to you...

ANTHONY
It ain't your fault...

SAUL
Yeah, but with Christmas comin' and all....You got a family...

ANTHONY
We'll be okay.

The two men look at one another. Then Sam goes under the counter and gives Anthony TWO SHOPPING BAGS.

ANGLE ON the inside of the shopping bags. Packed with various kinds of meats.

ANTHONY(CONT'D)
You ain't gotta do this...

SAUL
What am I gonna do with it? I gotta get rid of it anyway.

The two men shake hands. Anthony picks up the bags and walks out the door.

ANGLE ON a concerned Saul looking after him.

79 EXT. ELEVATED SUBWAY STATION - DAY 79

The Temptations' "BALL OF CONFUSION" is playing as Anthony is coming down the stairs of the 167st street and Jerome Avenue subway station.

CUT TO:

(CONTINUED)

79 CONTINUED: 79

The song still playing as Anthony walks through the severely deterioated neighborhood. Burned out buildings, people standing in front of fiery barrels to keep warm, children playing in snowy, junk-filled vacant lots, these are the slum images Anthony passes as he makes his way toward his building. Each depressing image appears to effect Anthony. Just as Anthony gets to his building, a black man of about his same age comes up to him. He is dressed in a military field jacket and wears a black beret. He is a YOUNG REVOLUTIONARY. He notes the sad look in Anthony's face.

YOUNG REVOLUTIONARY
Don't let the bullshit get to you, my Brother.

ANTHONY
I'm tryin'...I'm tryin'....

The Young Revolutionary stuffs a flyer under Anthony's arm.

YOUNG REVOLUTIONARY
You wanna get Massa's foot off your neck? Come on down and check us out. Take care and live rightous.

The Young Revolutionary walks on. Anthony puts down his bags and looks at the flyer.

INSERT OF FLYER: WANT TO SAVE OUR COMMUNITY? OUR CHILDREN? SEIZE THE TIME! WE ARE NAT TURNER'S CADRE'S. COME TO OUR MEETING TONIGHT AT 8 PM SHARP! 3278 JEROME AVENUE.

Anthony stuffs the flyer into his jacket pocket.

CUT TO:

80 INT. ANTHONY AND JUANITA'S BUILDING - DAY 80

Anthony gets to the elevator and sees a sign stuck on it.

INSERT OF SIGN: OUT OF ORDER

ANTHONY
What else is new.

Anthony walks towards the stairway and starts his way up when he sees Cutty, sharply dressed as always, carrying an AFRICAN-STYLED WALKING STICK.

CUTTY
Hey, Youngblood!

Anthony looks at him.

(CONTINUED)

80 CONTINUED: 80

CUTTY(CONT'D)
Bringin' the groceries in, huh?

Anthony just looks at him.

CUTTY(CONT'D)
'Member when I was married, I used to love to bring the groceries home. Made me feel good...you know what I mean?....Dropped by to see Juanita and Sarah....

ANTHONY
Oh, yeah...

CUTTY
Dig it, Youngblood....You got to consider me a friend of the family.

ANGLE ON ANTHONY....This is not likely.

CUTTY(CONT'D)
Times get hard and shit, you come to me, I'll front you the cash...

ANTHONY
Tha's all right...

CUTTY
Brother I understand bein' proud, but you got mouths to feed....Now I layed some cash on Juanita...

ANTHONY
Stay the fuck away from my family!

CUTTY
What you say?

Anthony goes nose to nose to him.

ANTHONY
Stay the fuck away from my motherfuckin' family or I'll cut your motherfuckin' insides out and feed 'em to the dogs.

There's an intense beat, then Anthony starts up the stairs.

ANGLE ON Cutty as he hits Anthony across the back with the walking stick. Anthony falls back and down the stairs. The bags pour out the various meats on to the floor.

(CONTINUED)

80 CONTINUED: 2 80

ANGLE ON Cutty coming down the stairs, his gun drawn as Anthony lays on the floor.

ANGLE ON Cutty standing over Anthony.

CUTTY
She make you feel good, boy? Huh? Don't she fuck you and suck you and make you feel like a man? Now she whatn't doin' it like that before you went to war, now was she?

CLOSE ON Anthony's face. RAW ANGER

CUTTY(CONT'D)
Shit...you gettin' all that lovin' and can't even put food on the table. Better watch it, Boy. You just know someone's layin' in the cut ready to snatch your woman.

Anthony can't take it no more. He leaps up and knocks the shit outta Cutty. Cutty goes up against the wall. Blood splatters from his nose on to his clothes. Anthony comes at him, but Cutty is game, as he pistol whips Anthony across the side of the head. Anthony slumps down against the wall. Cutty grabs him by the collar.

CUTTY(CONT'D)
Fucked up my clothes...

ANGLE ON Anthony on the floor. Blood is trickling from the back of his temple.

ANGLE ON Cutty standing over him. Cutty bends down and tries to shove the pistol into Anthony's mouth.

CUTTY
Open your mouth and suck it.

ANTHONY
Kill me, motherfucker!

Their eyes lock in a test of wills.

CUTTY
You lucky this is personal, Youngblood....I ain't gonna kill nobody over a woman....But if this was business you'd be bound for the Harlem River with a bullet in your head.

Cutty picks up his cane and leaves.

81 INT. ANTHONY AND JUANITA'S APARTMENT - DAY 81

In the bedroom. Juanita is cleaning Anthony's head wound with peroxide. She then applies a guaze bandage to the side of his head. She picks up the first aid supplies and takes them into the bathroom. Anthony looks after her. He sits there thinking as she comes out of the bathroom.

ANTHONY
So you gonna give him the money back?

She begins straightening out the bed. Anthony watches her a few beats. Then he pulls her to him.

ANTHONY(CONT'D)
You hear what I say?

JUANITA
He won't take it back...

ANTHONY
Just give it to him.

JUANITA
Even if I wanted to give it back...

ANGLE ON Anthony's face

JUANITA(O.S.)
...he wouldn't take it.

ANTHONY
What the fuck you mean "if you wanted to give it back"?

She pulls away from him.

JUANITA
You just lost your job today. We need this money.

ANTHONY
We don't need his money.

JUANITA
Yeah? Well, I'll tell you what. You bring some steady money in here, and I'll give it back to him. Until then I don't wanna hear shit.

She walks out of the room.

Anthony follows her into the livingroom. He picks up his field jacket off the couch.

(CONTINUED)

81 CONTINUED: 81

ANTHONY
You suck his dick so good that he just throws money at you, huh?

JUANITA
I ain't fuckin' him.

ANTHONY
No, not now you ain't. But the motherfucker ain't sniffin' around here and tossin' cash at you for nothin'.

JUANITA
Hey, I sleep with you every night, don't I?

ANTHONY
That's a good question.

Anthony walks out the door and goes out.

JUANITA
(Yelling)
Fuck you!

82 INT. STOREFRONT - NIGHT 82

A bunch of black and Hispanic people sitting on chairs in a crowded storefront. Posters of MALCOLM X, KATHLEEN CLEAVER, and HUEY P. NEWTON are on the wall. A sign hangs in the front of the room: NAT TURNER'S CADRE'S

ANGLE ON Anthony as he sits listening to a speaker. There is a look of amazement on his face.

CUT TO:

THE PODIUM the speaker is DELILAH, dressed in paramilitary gear.

DELILAH
...our men go off to Vietnam to fight for this so-called Democracy, but when they come back the South Bronx, Bed Sty, Harlem, Watts...etcetera...etcetera...are worse than ever...

Applause and hoots from the audience.

ANGLE ON Anthony just sitting there not responding.

(CONTINUED)

82 CONTINUED: 82

DELILAH(CONT'D)
We go off to kill our Asian brothers so that America can continue to kill and oppress us. Now there's something very sick about that. Don't you think?

Hoots of agreement from the audience. They stand up and begin clapping. Anthony joins them. Anthony and Delilah make eye contact.

83 INT. BAR, SOUTH BRONX - NIGHT 83

A bar crowded with blacks and Hispnaics. A basketball game is on the television above the bar. The Dramatic's "WHAT YOU SEE IS WHAT YOU GET" blasts from the jukebox. ANGLE ON Anthony and Delilah in a booth. A waitress is taking their order.

DELILAH
Club soda.

ANTHONY
Tequila with a Shlitz chaser...and make that Tequila a double.

The waitress walks away.

ANTHONY(CONT'D)
Anyway, like I was sayin'...the brother gave me this flyer and I checked it out....And there you were...talkin' the serious, serious shit.

DELILAH
I'm just a college student trying to do her part to rally the people together...

ANTHONY
It needs to be said.

DELILAH
We need more than talk. It's time to do.

ANTHONY
Do? Do what?

DELILAH
What has to be done. Revolution.

(CONTINUED)

83 CONTINUED: 83

ANTHONY
That's outta my league.

DELILAH
That what you gonna say when the revolution come? When it's time to pick up the gun?

ANTHONY
(Laughs)
What do you know about weapons?

DELILAH
I am qualified to handle a forty-five, an M-16 rifle, thirty-eight caliber pistol and a Russian AK47...

ANTHONY
(Incredulously)
AK47?

DELILAH
I've been trained in not only shooting a weapon, but weapon safety as well.

The waitress returns with the drinks, then leaves.

DELILAH
Why don't you join us? A lot of the brothers from the war have.

ANTHONY
Baby, I got enough heavy shit to deal with.

DELILAH
Yeah, like my sister.

ANTHONY
Why you say it like that?

DELILAH
She don't need to be bringing you down with another baby...

ANTHONY
Hey, it takes two, you know?

DELILAH
So they say. Times is hard. She could have used some birth control.

(CONTINUED)

83 CONTINUED: 2 83

ANTHONY
Can't do nothin' about that now. I gotta make some money.

DELILAH
You'll find somethin'...

ANTHONY
(Desperately)
I need somethin' now. I'm tired of this shit!

He picks up the shot glass of tequila and downs it in one gulp. He then picks up the beer and gulps it. Delilah looks at him. Anthony is very tense. She gets up and goes over to his side of the booth.

DELILAH
You're so uptight.

She begins massaging his shoulders.

ANTHONY
This Cutty dude...

DELILAH
That piece of garbage still coming around?

ANTHONY
Always droppin' money off for Juanita and Sarah....

DELILAH
Blood money he gets from selling drugs to our people. Hey, but that's Juanita...

Stevie Wonder's version of his "I DON'T KNOW WHY I LOVE YOU" comes on the juke box.

ANTHONY
If I don't get a job...make some bread...I'm gonna lose your sister.

DELILAH
Why did you go back with her when you came back? You weren't in love with her.

(CONTINUED)

83 CONTINUED: 3 83

ANTHONY
Love? What did I know about love? Not a thing until I knew Sarah was mine. Until I looked into that little girl's eyes.

DELILAH
But that don't mean you had to be with Juanita...

ANTHONY
I fell for your sister again 'cause I needed something to make me feel like I was back in the real world.

DELILAH
You should of given yourself time. There's other sisters out there.

ANTHONY
Like who?

DELILAH
Like...a lotta women....

He turns around from her massaging. He looks in her eyes. They look at each other for a very long beat.

ANTHONY
Anyway...there's a way I could make some bread....

She looks at him.

DELILAH
I know you ain't thinkin' about sellin' no drugs?

ANTHONY
It's illegal...but it ain't slimey.

CUT TO:

84 EXT. BARNARD COLLEGE AT COLUMBIA UNIVERSITY - NIGHT 84

Establishing shot of the campus area.

CUT TO:

85 INT. DELILAH'S DORMITORY APARTMENT, BARNARD COLLEGE, COLUMBIA UNIVERSITY - NIGHT 85

(CONTINUED)

85 CONTINUED: 85

It is a small studio apartment. A desk, a convertible that's opened up, a small record player with an 8 Track tape player. Delilah and Anthony sit at a small table. Santana's "BLACK MAGIC WOMAN" is playing low on the stereo.

DELILAH
It's dangerous....

ANTHONY
Yeah,...I know...

DELILAH
You think you can trust the people?

ANTHONY
Kirby half raised me...and Joe...Hell, he's like me. Post Office layed him off...he wants to feed his babies.

DELILAH
What would you do with the money?

ANTHONY
Get me and your sister and Sarah outt here....And I'd like to do somethin' real crazy.

DELILAH
Crazy?

ANTHONY
So many kids in my neighborhood gonna have a screwed up Christmas. If I got the money...I'd like to dress up as Santa Claus...give out toys...

She laughs.

ANTHONY(CONT'D)
I know it's corny...

DELILAH
It's great...

ANTHONY
Give away some turkeys...

DELILAH
Still it's a big risk.

(CONTINUED)

85 CONTINUED: 2 85

ANTHONY
That's why I told them no. But that was a few weeks ago. Shit is gettin' tight now.

DELILAH
So it would just be you three guys.

ANTHONY
Nah...I'd need a couple of more people....People I can trust.

DELILAH
You can trust me.

ANTHONY
What?

DELILAH
Don't say it like that.

ANTHONY
But you're a chick.

DELILAH
Excuse me? I can handle a weapon as good as any man.

ANTHONY
So you say. Look, you're a revolutionary.

DELILAH
And this would be a revolutionary act. Nat Turner's Cadre's needs money for arms to forge the revolution.

ANTHONY
You know what? The more we rap about this, the more absurd it sounds....This is just talk. No matter how bad things are, I can't bring myself to rob nobody.

DELILAH
A truck full of money that the government is gonna to burn.

ANTHONY
Forget I ever brought it up.

They sit there silently as the music plays.

86 EXT. SOUTH BRONX STREETS - NIGHT 86

Grand Funk Railroad's "MEAN MISTREATER" is playing as Anthony is walking down the block towards his building. He looks up and sees Cutty's Eldorado. Juanita is holding Sarah as she talks to Cutty. The conversation is very animated.

Anthony is still a distance away. He stops and watches. It appears Juanita is telling him off. Cutty is being cool, trying to cajole her. He says something to her, but she shakes her head no. He becomes angry. Juanita turns and walks toward the building. Cutty reaches into the car and pulls out a LARGE TEDDY BEAR. He calls to Juanita. She turns around. Cutty goes to her and gives the brand new stuffed animal to Sarah. He kisses Sarah. She kisses him back. He tries to kiss Juanita, but she pulls away and goes into the building. Cutty goes back and gets in the car. Then the car pulls off.

ANGLE ON Charles This crap will never end unless...

ON CHARLES' FACE

DISSOLVE TO:

87 INT. A DARK ROOM - NIGHT 87

As John Coltrane's "EQUINOX" plays low in the background Anthony sits at a table. One single light, with a bulb hangs over the table. The rest of the room is dark. Anthony is leaning forward. This is the only way the light can totally hit one's face at the table. There are others at the table, but the darkness obscures the faces unless they lean forward out of the shadows to say something.

Anthony looks around the table.

ANTHONY
All right y'all...Kirby...

Kirby leans forward and his dark face becomes a mixture of light and shadow.

ANTHONY(CONT'D)
....At 6:15 AM the truck pulls out of the Post Office at 149th and Grand Concourse. It makes one stop before it goes to D.C., a mail drop off at First Federal Loan and Savings at 163rd and Broadway...as you trail them...when they are five minutes away you radio that contact is imminent....then Joe...

(CONTINUED)

87 CONTINUED: 87

Kirby moves out of the light and into the light comes Joe. He is a bit jittery, not nerves, but the speed he is constantly popping is keeping him on edge.

ANTHONY(CONT'D)
...moves into the alley way behind the bank where the loading dock is.

He moves out of the light.

ANTHONY(CONT'D)
I move into position in the alley way where a tarp will be placed strategically in one of the two parking spots next to the dock. I'll get under this tarp.

Delilah moves into the light.

ANTHONY(CONT'D)
Delilah, moves into position in the ally and places herself in the garbage dumpster located on the loading dock.

Delilah moves out of the light. Skip moves into the light. He is clear-eyed, sober and straight.

ANTHONY(CONT'D)
Skip, you move into position at the Bus Stop located ten feet from the alley way. There you post look out.

Skip moves out of the light.

ANTHONY(CONT'D)
Everyone knows what to do at the point of attack...we've rehearsed that part enough. If anybody is caught you keep your mouth shut and your share will be banked and collect interest while you're in the joint. Provided, of course, you keep your mouth shut.

JOSE
Fuck that! If it comes down to me gettin', caught I'll shoot my fuckin' way out....

ANTHONY
Any questions?

Kirby moves into the light.

(CONTINUED)

87 CONTINUED: 2 87

KIRBY
I think we need another man on the street with Skip...someone who can cover the other side of the street.

Joe moves into the light.

JOSE
Fuck that...there's enough people involved as it is. We got enough people and everybody trusts everybody here....

DELILAH
(Doesn't move into the light)
I can get someone from my...

KIRBY
I don't want any of them revolutionary niggers involved.

Anthony cuts Kirby a sharp look.

KIRBY(CONT'D)
You can cut your eyes at me all you want. I ain't too keen about havin' a broad with us either.

ANGLE ON Delilah. Even though she hasn't moved into the light to respond it is evident that this bothers her.

SKIP
Hey, you the one say we need an extra man...

JOSE
Yeah, Kirby, you the one say we need an extra man....You got somebody in mine?

KIRBY
Nobody I trust.

Everbody moves out of the light with the exception of Anthony who is leaning forward on his elbows.

DELILAH(O.S.)
You got anybody in mind, Anthony?

XCU on Anthony. Yes, he does.

88 EXT. MOUNT VERNON BAPTIST CHURCH, MOUNT VERNON, NEW YORK - DAY 88

Establishing shot of the Mt. Vernon Baptist Church on a Sunday morning. The Church choir can be heard from the outside as they sing a rendition of Edward Hawkins' "OH HAPPY DAY".

CUT TO:

89 INT. MOUNT VERNON BAPTIST CHURCH - DAY 89

The CHOIR, dressed in flowing and beautiful lavender robes are singing at a high-pitched fervor.

PAN the church where the whole congregation is totally into it.

ANGLE ON Anthony sitting and watching it all.

Finally the music stops.

The REVEREND is seen coming to the pulpit, but before we can see his face...

CUT TO:

ANGLE ON Anthony as he watches the Reverend.

REVEREND(O.S.)
I'd like to give the choir an extra blessing for gettin' us all in a extra spiritual mood on this Sunday morning...in our preparation for our sermon on sin....

CONGREGATION MEMBER
AMEN!

REVEREND(O.S.)
I'll see your AMEN, Sister Jennings, and raise you double...

Laughter from the congregation

REVEREND(O.S.)
Oh, yeah...y'all didn't know your Reverend was a gamblin' man...a sinnin' man...

CONGREGATION MEMBER
All right now...

REVEREND(O.S.)
I was man who killed...

(CONTINUED)

89 CONTINUED: 89

CONGREGATION MEMBER
Tell it!

REVEREND(O.S.)
I was a man who maimed!

CONGREGATION MEMBER
Testify!!!

HARD CUT TO:

Yes! Its CLEON who is the voice of the Reverend. He stands there in the traditional turned around collar. He wears a small Afro, and wears glasses.

CLEON
And I said I did it in the name of my country...In the name of democracy...but we all know it was in the name of the wicked one... the one who was cast down from heaven....

ANGLE ON Anthony

CLEON(O.S.)
Y'all know who I'm talking about now...

CONGREGATION MEMBER
You know it, Brother...

Anthony can't believe what he's seeing and hearing.

90 EXT. BACK OF CHURCH - DAY 90

Cleon and Anthony coming out of the back of the church. Cleon holds a BABY. It's his son, eight month old MARVIN.

CLEON
Watch those steps they aren't too sturdy.

Anthony does so as does Cleon.

CLEON(CONT'D)
Need to get them things fixed, but we need a lot of things fixed around here.

ANTHONY
What about your congregation?

(CONTINUED)

90 CONTINUED: 90

CLEON
They give what they can, but most of them ain't got much. They're good people, Anthony, they deserve a decent place of worship. That's the only reason I'm even considering your proposition.

ANTHONY
But you have some concerns.

CLEON
Skip. Last time I seen him he was shootin' poison in his veins.

ANTHONY
He's in a methodone program....

CLEON
Still on drugs.

ANTHONY
I still trust him with my life.

CLEON
Yeah, remember that last battle? He froze up.

ANTHONY
For a minute. He broke out of it.

CLEON
Yeah, and when he broke out of it Dugan was dead.

ANTHONY
It could happen to any of us.

CLEON
We ain't talkin' about any of us.

ANTHONY
Skip is in. Period. He deserves this score more than anybody. He caught something over there. Something they don't even have a name for yet. Somethin' that's killin' him. He could take his money and get away. Enjoy whatever is left of his life. I can't believe that findin' Jesus has made you judgemental.

(CONTINUED)

90 CONTINUED: 2 90

CLEON
Concerned. I got a lot to lose if this thing blows up in our face.

ANTHONY
Then forget I ever came here.

CLEON
This community embraced me as their Reverend after my Daddy died. He was head of this church for eighteen years. I want to give something back to them.

ANTHONY
Good. I'll call you tomorrow..

Anthony turns and leaves. As he kisses his baby, Cleon watches as Anthony walks away.

91 INT. JUANITA AND ANTHONY'S APARTMENT - DAY 91

The Rolling Stones' version of Stevie Wonder's "I DONT KNOW WHY I LOVE YOU" Plays from the stereo in the livingroom. It plays through the scene. Anthony and Juanita are sitting across from each other at the kitchen table. The CHRISTMAS TREE can be seen blinking off and on through the doorway that leads to the livingroom.

ANTHONY
Leave? You throwin' me out?

JUANITA
I'm asking you to leave.

ANTHONY
I know what this is about...

JUANITA
You have no idea what this is about...

ANTHONY
Money. Right?

JUANITA
I belong with Cutty.

ANTHONY
You're only saying that because he has money and I don't...

(CONTINUED)

91 CONTINUED: 91

JUANITA
No...I'm sayin' it because...

ANTHONY
You're the girl who waited for me. Remember?

JUANITA
And you were gone...and there was Cutty...I never lied about that...

ANTHONY
Listen to me. Something very big is about to happen that will change our lives forever. We'll have money. And it won't be drug and numbers money.

JUANITA
I want to live with Cutty.

ANTHONY
Why? I'm tellin you I'm gonna have the money...

JUANITA
This isn't about money.

ANTHONY
Then what's it about then?

JUANITA
This is Cutty's baby I'm carrying.

XGU ON Charles. He looks faint. He wants to say something, but he's speechless.

JUANITA(CONT'D)
He didn't know. Until I told him yesterday. I didn't know I was already pregnant when we got back together. But the due date the doctor gave me is one month short than it ought to be. That's how I know it's Cutty's baby.

ANTHONY
You're not sure.

JUANITA
It's Cutty's baby.

(CONTINUED)

91 CONTINUED: 2 91

ANTHONY
That happened before I came around...we can still be together...

JUANITA
I'm tired of living like this. I need somebody who's got some money.

ANGLE ON Anthony stung by this.

ANTHONY
What about Sarah? She mine?

JUANITA
How can you ask me that?

ANTHONY
After what you just told me I can ask you any fuckin' thing I like.

JUANITA
She's yours. She looks like you. Can't you see that?

Anthony puts his field jacket on and starts to walk out.

JUANITA(CONT'D)
You gonna be all right?

Anthony turns around and punches in the kitchen cabinet.

ANTHONY
What the fuck would make you think I wouldn't be?

Anthony just keeps walking on out the door.

92 INT. DELILAH'S DORMITORY APARTMENT - NIGHT 92

As John Coltrane's "SOUL EYES" plays on the stereo, Anthony sits in a chair drinking a beer. Delilah sits on the edge of her convertable sofa bed which is set up for sleep. She wears a robe. The song plays throughout the scene.

DELILAH
So how do you feel about it?

ANTHONY
On my way down here I was real fucked up about it.

(CONTINUED)

92 CONTINUED: 92

DELILAH
Was?

ANTHONY
I'm still pissed. Hurt....but I feel free at the same time...

DELILAH
You are free...

ANTHONY
Maybe I don't need that anchor I was telling you that she was for me.

DELILAH
Very hard to feel hurt about losing an anchor.

ANTHONY
I don't know, I don't know what I feel about her...just as long as I can see Sarah.

He sips his beer.

DELILAH
Come over here and lay down.

ANTHONY
I'm all right.

DELILAH
What I say?

Anthony comes over and lays down. She puts her arms around him. His body relaxes against hers.

DELILAH(CONT'D)
Go to sleep, It'll be all better in the morning.

ANTHONY
That a promise?

DELILAH
If you want it to be.

Anthony closes his eyes. Delilah reaches over and turns out the light, then goes back to holding him. He's falling fast asleep as the Coltrane song plays soufully and mournfully. Delilah kisses his forehead and then closes her eyes.

DISSOLVE TO:

93 INT. FEDERAL BANK DRIVEWAY - NIGHT 93

The armored truck making it's way through the early morning Bronx streets. It is still dark.

CUT TO:

ANGLE ON Joe on the loading dock poised under a loading skid with his pistol.

CUT TO:

The truck making it's way across a bridge.

CUT TO:

ANGLE ON Delilah peeping out from inside the garbage dumpster.

CUT TO:

The truck pulling into the back driveway of the bank. The tarp is in the next and only other parking space.

CUT TO:

ANGLE ON Kirby's car pulling up to the driveway, but out of the sight lines of the guards.

CUT TO:

ANGLE ON Skip standing at the Bus Stop on the corner.

CUT TO:

ANGLE ON Cleon standing at the Bus Stop across the street.

CUT TO:

Two of the guards getting out of the truck. They go up on the loading dock and ring the bell. The door slides open, they enter, and it slides back quickly.

CUT TO:

A UNIFORMED POLICE OFFICER walking on Cleon's side of the street toward Cleon. Cleon sees him. ANGLE ON Skip who sees the cop too. ANGLE ON Kirby in the car. He sees the cop and slides down in the seat so not to be seen.

The Police Officer, a black man in his mid-twenties stops at Cleon.

YOUNG BLACK OFFICER
Waitin' for the number 11 bus.

(CONTINUED)

93 CONTINUED: 93

CLEON
Uh huh...

YOUNG BLACK OFFICER
I don't think she runs this late...

CLEON
I caught it the other night...

YOUNG BLACK OFFICER
You sure about that?

CLEON
Yeah...yeah...I think it was too late...

YOUNG BLACK OFFICER
(Taking out his police radio from under his jacket)
Let me check for you...

CLEON
No need to go to any trouble Officer...

YOUNG BLACK OFFICER
No trouble at all, Brother....See by that patch on your jacket that you were in Recon...I was in the Fifth Marines...always willing to help a fellow Leatherneck.

Cleon is sweating bullets. Skip stands across the street starting to get nervous.

CUT TO:

The bank driveway. The guards are coming out with two big satchels. Only one of them has their guns drawn. As they go down the stairs, Joe quietly slides from up under the loading skid. ANGLE ON the other side of the truck where Anthony is sliding from up under the tarp

CUT TO:

94 INT. THE TRUCK - NIGHT 94

The THIRD GUARD sits in the back of the truck. He has a machine gun that can slip through any of the holes on the side of the truck, and he carries a 38 revolver at his side.

CUT TO:

95 EXT. BANK BACK DRIVEWAY - NIGHT 95

The other two guards are at the back of the truck. They knock.

ANGLE ON Anthony just on the other side of the truck, a couple of feet away. His shotgun poised. He's ducked down low.

CUT TO:

96 INT. THE TRUCK - NIGHT 96

The Guard looks to his right, where Anthony is ducked low. The Guard doesn't see anything. He looks to the other side and sees Joe crouched low on the loading dock.

TRUCK GUARD
AMBUSH!!!!

He thrusts his machine gun out to the side where Joe is.

CUT TO:

97 EXT. DRIVEWAY ALLEY - NIGHT 97

The other two guards are begining to react. Anthony comes around and sticks his shotgun in the ribs of the Guard nearest him. The Guard freezes. Machine gun fire being layed down from the guard inside the truck toward Joe on the loading dock. Joe drops his gun and jumps to the ground and out of range of the machine gun. The other Guard goes after him for the kill.

CUT TO:

98 EXT. CLEON'S BUS STOP - NIGHT 98

The Black Officer as before with Cleon.

YOUNG BLACK OFFICER
See I told you that the bus...
(Machine gun fire)
What the hell?...

He starts moving toward the driveway. Cleon just stands there doing nothing.

ANGLE ON Kirby in the car.

KIRBY
Do something, Cleon.

(CONTINUED)

98 CONTINUED: 98

Cleon just stands there frozen.

The cop talks into his radio.

YOUNG BLACK OFFICER
(Drawing his gun as he heads toward the driveway)
Hey, this is Patrolman Little again...

Kirby pops out of his car with his pistol aimed.

KIRBY
Hold it right there!

The Cop shoots at Kirby. Kirby falls in an awkward fashion. The Cop keeps going when INTO FRAME comes a gun at his temple. The Cop's head EXPLODES in blood and brains. He falls to the ground. He squirms.

ANGLE ON Skip looking down at him. He pitys him. Skip fires two more times, putting the Young Black Cop out of his misery. Skip looks at Cleon.

SKIP
What the fuck were you doin'?

CLEON
I couldn't take out a fellow Marine.

CUT TO:

99 EXT. BANK DRIVEWAY ALLEY - NIGHT 99

ANGLE ON Joe on the ground as he holds his leg bleeding from being hit by machine gun rounds. The Guard is coming at him about to take another shot....Suddenly, Delilah springs up out of the garbage dumpster and and fires her two fort-fives, sending two rounds into the chest of the guard he falls back on his butt. Then he falls over.

ANGLE ON Delilah as machine gun fire from the truck comes her way. She ducks back into the dumpster.

ANGLE ON Anthony and the other Guard. The Guard pushes away Anthony's shotgun from his ribs and a struggle ensues. ANGLE ON Joe up and hopping toward the truck. He clings onto the back and begins applying his explosives.

(CONTINUED)

99 CONTINUED: 99

Anthony is still struggling with the Guard, finally, Anthony gets the beat on him and he hits the man in the teeth with the butt of the shotgun.

Suddenly, the truck is heard starting up.

ANTHONY
Shit!

The truck starts to make it's way down the alley.

CUT TO:

Kirby's car coming down the driveway right at the truck. The truck starts to speed up.

CUT TO:

Jose is hanging on the back of the truck. Leg bleeding. But he's sticking the explosive device on the door.

CUT TO:

Kirby in the car as he moves toward a head on collision.

KIRBY
Motherfuckeeeeeeeer!

ANGLE ON a head on collision between Kirby's car and the truck. SMASH.

CUT TO:

ANTHONY
Good move, Kirby.

Anthony stands there by the loading dock.

ANGLE ON The back of the loading dock. The door slowly slides open and the NIGHT GUARD, who let the truck Guards in comes out and aims his pistol at Anthony's back.

ANGLE ON Delilah now on the side of the garbage dumpster.

DELILAH
ANTHONY!!!!!!!

Anthony turns and sees the Guard, he dives away, but the Night Guard has a new target anyway, Delilah.

ANGLE ON Joe jumping off ther back of the truck and hitting the ground.

(CONTINUED)

99 CONTINUED: 2 99

Delilah pumps two rounds that hit the night Guard in the chest, but somehow he's still standing and he fires two rounds toward the dumpster. Delilah falls back behind the dumpster.

The doors to the truck blow open.

ANGLE ON Money blowing everywhere.

VARIOUS ANGLES on the floating "Dead Presidents" of various denominations.

ANGLE ON the Guard as he falls off the loading dock. He is dead. Anthony goes toward the dumpster.

CUT TO:

SKIP
Look at it...ain't it beautiful? Dead Presidents!

JOSE
Did you see the way them doors blew off?

Skip and Joe converge on the truck as Cleon begins picking up the floating "Dead Presidents." They look inside the truck. The Guard is knocked out. They step into the truck. They open the bags. MONEY!

SKIP
Pot of gold like a motherfucker!

They start grabbing the bags. As Skip hops out of the truck with two large bags, Kirby stands before him on one leg.

SKIP(CONT'D)
What happened to your leg?

KIRBY
It got stuck in the car.

JOSE
That's fucked up.

KIRBY
Nah, if it had been my real leg I'd still be stuck in that son of a bitch.

Sirens are heard in the distance.

(CONTINUED)

99 CONTINUED: 3 99

JOSE
We better get to the truck around the corner.

Cleon comes out with bags.

CLEON
Let's get outta here.

JOSE
Where's Anthony and Delilah?

They look around.

JOSE(CONT'D)
Y'all get goin'...

The others do. Joe limps toward the dumpster.

JOSE(CONT'D)
Come on y'all lets...

ANGLE ON JOSE at the dumpster now looking down.

ANGLE ON Anthony sitting on the ground with Delilah laying in his arms. One side of her face is blown off. There's a beat. The sirens are getting closer.

JOSE(CONT'D)
Come on, Bro'.

ANTHONY
I can't leave her...

JOSE(CONT'D)
Pigs'll be vampin' soon....Don't you hear 'em?

ANTHONY
I can't leave her.

Jose kneels down,

JOSE
Bro'...we can't leave her 'cause she's already gone.

Anthony looks at him.

CUT TO:

ABOVE ANGLE OF THE STREETS.

The gang scattering helter-skelter every-which way.

CUT TO:

100 EXT. BRONX STREET - NIGHT 100

Jose limp-running down a street. A police car, complete with screaming siren comes screeching to a halt right in front of him. Jose turns around and starts running down a alley way.

ANGLE ON POLICE CAR turning down alley way and slowly moving toward Jose. It's a DEAD END, they've got him.

Jose turns and shoots at the oncoming squad car.

ANGLE ON one of Jose's rounds going through the windshield and hitting the COP who is driving in the head. It kills him instantly, and the body leans forward.

CUT TO:

The weight of the DEAD COP's foot pressing the gas petal all the way down.

CUT TO:

ANGLE ON Police car racing down the alley way. Jose limp-running, but there's nothing to run to but WALL.

ANGLE ON The police car ramming Jose into the wall.

ANGLE ON Jose's bag of "DEAD PRESIDENTS" flying in the air

ANGLE ON Jose trapped between the car and the wall. Dying, blood oozing out of his mouth, as "DEAD PRESIDENTS" float down all around him.

DISSOLVE TO:

101 INT. KIRBY'S BACK ROOM - NIGHT 101

As a pile of money sits on the table, The Ojays' "FOR THE LOVE OF MONEY" plays. The camera swings around and catches the cash from various angles. The single light shines over it as voices are heard.

SKIP(O.S.)
Why didn't you grab the cop?

CLEON(O.S.)
You killed him...a young brother.

SKIP(O.S.)
If you woulda knocked him upside his head I wouldn't of had to.

(CONTINUED)

101 CONTINUED: 101

KIRBY(CONT'D)
Y'all motherfuckers shut the fuck up...

ANTHONY(O.S.)
Delilah...man, I can't believe it....I....

He can't find the words.

SKIP(O.S.)
Radio says they got Jose.

CLEON(O.S.)
Fuck.

ANTHONY(O.S.)
How the fuck did this happen?....Shit! Fuck!

There is a silence.

ANTHONY(O.S.)
Make sure Marisol and the kids get his share.

KIRBY(O.S.)
Done.

CLEON(O.S.)
Your junkie-ass really fucked up out there...

SKIP(O.S.)
Don't put your fuck-up on me...

CLEON(O.S.)
I told Anthony I didn't want to do nothing with a crazy devil-filled junkie.

A smash is heard. Then something hitting the floor.

KIRBY(O.S.)
Oh, shit.

SKIP(O.S.)
Now say some more shit and I'll put you back on the floor again.

Cleon is heard getting up.

ANTHONY(O.S.)
You better be cool, Cleon.

(CONTINUED)

101 CONTINUED: 2 101

There's a silence.

KIRBY(O.S.)
Y'all niggers are silly. Standin' here fightin' when we got 1.5 million in cold, unmarked U.S. cash to split up five ways.

ANTHONY(O.S.)
Six ways.

There is a brief silence.

ANTHONY(O.S.)
Delilah's part goes to Nat Turner's Cadres.

CLEON(O.S.)
Say what?

SKIP(O.S.)
Cool.

CLEON(O.S.)
Cool? Givin' money to a bunch of so-called revolutionaries?

KIRBY(O.S.)
That the way Anthony want it, that's the way it's gonna be.

There is silence.

SKIP(O.S.)
I can't believe they was gonna burn this money.

KIRBY(O.S.)
That's Uncle Sam. Money to burn.

102 EXT. PARK - DAY 102

Anthony sits on a bench. There is a briefcase next to him. The Young Black Revolutionary who handed Anthony the flyer sits down. They both stare straight ahead.

YOUNG REVOLUTIONARY
You know anything about what went down at that bank?

(CONTINUED)

102 CONTINUED: 102

ANTHONY
I was just about to ask you the same thing. I thought you guys had something to do with it.

YOUNG REVOLUTIONARY
That's what the police is tellin' the papers. But it ain't true. We think the cops set her up.

ANTHONY
Well, the night she was killed, she came by my house and said I was to give this to your organization if anything happened to her.

Anthony gets up.

ANTHONY(CONT'D)
Power to the people.

Anthony leaves.

The Young Revolutionary opens the briefcase slightly.

INSERT: MORE CASH THAN HE'S EVER SEEN.

YOUNG REVOLUTIONARY
Power to the People...Right ON!

103 EXT. SOUTH BRONX VACANT LOT - DAY 103

A bunch of kids are playing in a junk-filled vacant lot. A red station wagon pulls up. Anthony gets out. He is dressed up in a RED SANTA CLAUS outfit complete with beard.

ANTHONY
Ho, ho, ho...

Some of the kids turn and look at him.

LITTLE BOY
What's he trippin' on acid or something.

Skip gets out of the car. He's dressed in an ELF'S SUIT.

SKIP
Merry Christmas!

They open the back of the Station wagon and start waving toys. The kids look at other. Can this be true. After a beat they race to the car in hordes. Anthony and Skip stand there giving out Toys and Christmas Turkeys. A crowd of kids and adults keeps getting larger and larger.

104 INT. KIRBY'S POOL HALL - NIGHT 104

The Drifters' version of WHITE CHRISTMAS is playing on the jukebox. Kirby, Anthony, and Skip.

KIRBY
I'm tellin' you lets just go up there and kill the motherfucker!

SKIP
Anthony and I gave things to people...

KIRBY
You gave toys and turkeys to people and then got the hell outta Dodge.

ANTHONY
He's walking around his neighborhood giving out money and saying God gave it to him?

KIRBY
My cousin lives in Mount Vernon. He says Cleon is acting a fool.

SKIP
High profile....

KIRBY
Bought a brand new Caddy. People knows he can't afford it.

ANTHONY
I'll talk to him.

KIRBY
Fuck a talk. I'm a drivin' up there to take him out 'for he rats us out.

ANTHONY
I said, I'll talk to him.

105 EXT. MOUNT VERNON BAPTIST CHURCH - DAY 105

Sunday morning. As Stevie Wonders' "SUPERSTITOUS" plays Anthony pulls up across from the church. He's about to get out of the car when he sees a crowd of WELL DRESSED PARISHIONERS in front of the church. Sensing something amiss, Anthony stays in the car. After a beat, Cleon comes out with handcuffs on, and is being led out by two men in suits. Cops? FBI Agents?

ANGLE ON Anthony pulling off quickly.

106 EXT. INTEROGATION ROOM - DAY 106

As the Stevie Wonder song continues to play, Cleon is being interogated. He is crying and sweating, as the FEDS berate him. He shakes his head "no" fiercely. He puts his head down. A Fed grabs his face and brings it back up in to the intense light beams down on Cleon's face.

CUT TO:

107 INT. APARTMENT HALLWAY - NIGHT 107

The song keeps playing. A bunch of plainclothes and uniformed POLICEMEN knocking on a door. Finally, they kick it in. Guns drawn, they enter the apartment. They see Skip with his back to them, watching television.

POLICEMAN
Don't move, Mister.

Skip doesn't move as the cops make their way towards him slowly. Finally they are upon him. A look of familiarity comes across all of their faces.

ANGLE ON Skip on the couch. His eyes wide open. A syringe sticks out of his arm. He's dead.

108 INT. KIRBY'S POOL HALL - NIGHT 108

Kirby and Anthony. Anthony helping Kirby with some bags.

ANTHONY
We fucked up Kirby. Lost Delilah, Jose...

KIRBY
I know it, Kid. But we ain't gonna bring 'em back....How about we make our way down to Mexico?....Shit, we'll live like kings down in Mexico. Buy a villa, have all the pretty Momicitas around.

They start out the front door when it crashes in with POLICE.

KIRBY(CONT'D)
Run, Anthony!

Kirby throws bags to block their way. One of the cops knocks the hell out of him. Anthony runs out the back door, into the alleyway, and straight into the end of a double-barreled shot gun. Anthony freezes.

109 INT. FEDERAL COURTROOM - DAY 109

Anthony stands before a JUDGE in the crowded courtroom. Anthony's ATTORNEY a white man in his forties stands next to him.

JUDGE
Do you have anything to say for yourself before I pronounce sentence?

Anthony looks at the Judge.

ANTHONY
Ain't nothin' I say gonna get me outta this. I don't have any excuses. Things was goin' bad and I had to do something to survive. Maybe it was wrong...I certainly didn't mean for anybody to be hurt....

He starts to say something else, but then stops. His Attorney steps up.

ATTORNEY
Your Honor, please consider before sentencing that my client served his country proudly in the Marine Corps, he was in a elite unit, a Sergeant, decorated many times over, included in his medals is the Silver Star for valor. He did have some problems adjusting to civilian life when he returned and...

JUDGE
I served in World War II. I was with Marines at Guadal Canal. A real war! Obviously this young man forgot words like discipline, honesty, dedication....everything he learned in the Corps. He's a disgrace to anyone who's ever put on a uniform. I will not accept him using the war as a cop out.

ANTHONY
I didn't use the war as a cop out.

Judge bangs the gavel.

JUDGE
You've had your say. Now I'll have mine!

(MORE)

(CONTINUED)

109 CONTINUED: 109

JUDGE (cont'd)
Anthony Curtis, for your part in this heist that cost several people their lives, including a New York Policeman, I sentence you to fifteen years to life! Court dismissed!

He bangs his gavel.

ANGLE ON ANTHONY no reaction on his face.

110 INT. PRISON BUS - DAY 110

Anthony is on the bus with other prisoners. He's shackled to his seat. He looks out at the world of freedom. The last he'll see of it for some time. ANGLE ON Anthony looking out the window. As Jimi Hendrix's "FREEDOM" begins to play...

CUT TO:

111 EXT. PRISON BUS - DAY 111

The back of the bus moving into the distance down a long and winding road in a rural area. As the bus disappears...MUSIC UP and....

FADE OUT.